

WW

# music week

## Simply Red Greatest Hits



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#### Simply Red Greatest Hits

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## Double dismay as TV snubs music shows

by Sue Sillitoe

Music on TV has received a double blow after Channel Four axed The White Room and the BBC pushed its Top Of The Pops repeat to a new slot - after midnight on Saturday.

The industry has greeted the two decisions with dismay, claiming that as further evidence that music shows are not getting the support they deserve from broadcasters.

Suarez Cosgrove, controller of arts and entertainment at Channel Four, said in a statement issued last Thursday, "The White Room" had a long and honourable life on Channel Four, but there was no evidence that it was reaching new viewers. We wish I could be in their endeavours to take the show elsewhere."

Malcolm Gorrie, executive producer of The White Room and managing director of Initial Film And Television, says he is "gutted" by Channel Four's decision and confirms he is now holding talks with other broadcasters.

Columbia's Kula Shaker will celebrate the success of their debut album by launching a 13-date UK tour in Norwich today (Monday). The band were expected to debut at number one in the album chart yesterday, with first week sales of more than 100,000 of the album, K. The success comes just four months after their debut single Grateful When You're Dead peaked at 35. The band's two subsequent singles, Tatva and Hey Dude have peaked at four and two respectively. After their UK tour, the band are planning trips to the US and Japan to promote the album and lining up a performance on Later With Jools later this autumn.

"It seems like a very strange decision for Channel Four to make, particularly at a time when the currency of music is at its highest for years," he says. "Channel Four put a lot of time, effort and money into creating a brand that would replace The Tube as its main music focus and I feel we achieved that with The White Room."

Gorrie disputes Cosgrove's claims, saying that the show only began to lose viewers when it moved from Saturday night to Friday night, and the audience slipped from 1m to around 500,000.

Channel Four's music output will be focused on Chris Evans's popular TFI Friday which began a new series on September 13 and is scheduled to run into 1997. A spokesman says, "TFI Friday will be at the vanguard of our music output. Although it features many of the same bands as The White Room, its format and presenter have attracted more viewers (an average of 1.3m) and it continues to be a programme that we are wholeheartedly committed to."

The news came as the BBC announced its move for TOTF's Saturday repeat to a new slot after midnight - last Saturday's show went out at 12.35am.

The repeat, initially intended to go out regularly at around 8am on Saturday, was offered by the BBC as compensation for its decision to move the main screening to 7.25pm on Friday, opposite Coronation Street. Unofficial figures for the first show in the new slot (on September 6) indicate an audience of 4.3m.

Neil Ferris, managing director of Brilliant PR says the move calls into question the BBC's commitment to the show. "I'm horrified by this. It's a nightmare," he says. "It worries me as to the BBC's attitude to TOTF, as this demonstrates their lack of faith in that form of music programming."

Sony chairman Paul Burger says he is disappointed by the move, but says a meeting is being scheduled between the BBC and leaders of the record business to discuss the industry's concerns.

## THE appoints new managing director

Distributor Total Home Entertainment has appointed a new managing director, almost 10 months after the previous incumbent, Alan Taylor, left the company.

Dick Francis, who has worked for THE's parent company The John Menzies Group for 23 years, takes on the role in addition to his present responsibilities as managing director of Nintendo distributor THE Games. Francis's previous positions have included retail director of John Menzies Retail.

His appointment comes after a period of review at THE under the direction of John Menzies Group director of group development Andrew Mack. He has been acting managing director at THE following the departure in unusual circumstances of Taylor last November. Taylor, in the job two years, left the company after failing to return from a software show in Japan.

Dermot Jenkinson, chairman of THE, says, "I'm very pleased that Dick will be taking on this new role. THE has always been an integral part of the John Menzies Group and I now believe that we have the right man in place to realise its full potential."

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## Fanbase powers Kula Shaker to the top

Kula Shaker's success in entering the album chart at number one with their debut album yesterday reaffirms the alternative rock four-piece as arguably the hottest new British band of the year.

For Columbia's new managing director God Doherty and general manager and head of A&R Dave Balfe, the success caps a spectacular spell since their arrival in the summer. But Balfe says that the pair should not take all the credit for the band's achievements.

"I joined Columbia some months after Kula Shaker were signed, so I take no credit for their success," he adds. The praise should, instead, he says, go to

product manager Jo Cavanagh, head of alternative sales and promotions Robbie McIntosh and the band.

After signing to Columbia a year ago - when they finished joint first in the In The City unsigned band competition in Manchester - the label has invested effort in building the act through a strong fanbase.

Sony UK chairman Paul Burger says, "We have taken a lot of care that there is no hype around Kula Shaker and built it from the ground up. It has been a real team effort at Columbia."

Columbia's campaign for the act has centred on direct mail-outs, building profile before going to the mainstream

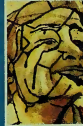
music press. The first advertising campaign was launched only after the first three singles.

Cavanagh says, "When the single Grateful When You're Dead went into the charts at number 36 (in May), a lot of people thought they had sprung from nowhere. But in fact our alternative sales and promotions department had been working them very hard for some months and their combined efforts built a strong and growing fanbase."

The band supported the campaign, playing a series of small gigs across the country, giving interviews with fanzines and visiting regional and specialist radio stations.

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"Way Beyond Blue"



## Catania

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# PolyGram rights deal sparks legal actions

by Ajax Scott

PolyGram's record division faces a series of legal actions over the groundbreaking central accounting deal it struck with MCPS two months ago.

On Wednesday the major will go to court in Utrecht, Holland, to answer summary proceedings in a case brought against it by Dutch mechanical rights society Stemra. Meanwhile Sacem president Jean-Loup Tourneur has raised the prospect of legal actions across Europe over the coming months.

MCPS and PolyGram announced in July that they had struck a central licensing deal which would allow MCPS to offer a direct distribution arrangement for the first time. Under the deal, MCPS will pay royalties from Anglo-American copyrights directly to publishers' local affiliates or sub-publishers, thus by-passing the local society.

Benoît Stemra, coo Coses Vervord says his society is suing PolyGram on the grounds that the major had already agreed to extend their existing central licensing deal prior to suddenly striking its arrangement with MCPS. PolyGram

Group general counsel Richard Constant dismisses the case as "completely and absolutely without any merit whatsoever".

The MCPS/PolyGram deal was one of the dominant issues at the Cannes conference held in Paris last week, with senior figures from the European societies hitting out at MCPS.

Vervord says that direct accounting deals are against the interests of the wider publishing community. "We did not agree with PolyGram on direct accounting because at the end of the day it's going to hurt the other composers and publishers," he says.

And Sacem's Tourneur says that, by allowing local societies to be by-passed, the MCPS/PolyGram deal undermines the good work done by the publishing organisations in Europe. "It is improper and illegal," says Tourneur. "It will mean a loss of income which the continental societies are earning for such activities as lobbying governments, fighting piracy and fighting people who don't take mechanical licences."

He adds that Sacem in France has notified PolyGram Records that it

expects to be paid all royalties. "There will be legal action from each [European] territory in the foreseeable future," he says. "Sacem will certainly sue PolyGram Records if they continue paying MCPS."

However, senior sources involved in the MCPS/PolyGram deal say the societies have no grounds for taking legal action. "The only way to attack the new distribution scheme legally is to attack the licensing agreement itself, but they can't do that because it's the same as the central licensing agreements that three of them have been operating for some years," says one.

The societies' comments came just days after MCPS set its seat on the executive committee of Biein, the umbrella mechanical rights body. Former chief executive Frans De Wit's place on the committee was taken by a representative of Belgian society Sabam. An MCPS source says the loss of a place on the committee is not particularly significant, as membership relates to individuals rather than societies. As De Wit has left MCPS, he is in no position to sit on the committee, he adds.

## NEWSFILE

### Oasis begin work on next album

Oasis will start work on their third album next month following their decision to cancel the rest of their US tour. In a statement issued last week, the band say the album should be ready for release next summer. They added that their premature return had nothing to do with recent "UK tabloid hysteria", but was a decision taken by Noel Gallagher "on behalf of his four friends".

### HMV picks manager of marketing team

HMV has promoted its advertising manager Cormac Loughran to the newly-created position of marketing and advertising manager. Following the departure of marketing manager Paul Goodwin for a career as a consultant, Loughran, 30, will head a 15-strong team, reporting directly to the board of HMV UK and pending the appointment of a marketing director.

### Police swoop on Sheffield bootlegger

Police and trading standards officers have arrested and charged one man on suspicion of bootlegging after a raid on a private house and lock-up in Sheffield. Anti-piracy campaigners found professional recording equipment and 5,000 bootleg CDs, cassettes and vinyl records worth more than £70,000.

### Body Shop to sell CDs

The Body Shop is to sell CDs in the UK throughout the autumn in a trial with one of America's biggest independent record companies. Putnamy World Music is supplying a small selection of CDs which will be sold in three of The Body Shop's London branches. CDs will also go on sale in stores in Ireland by the October.

### VH-1 ties up with IMF for awards

VH-1 has linked up with the IMF for the second British Roll of Honour Awards ceremony which is set to take place on October 9 at the London Hilton Hotel. The music channel is providing airtime and the services of some of its presenters for the event. For ticket details contact James Fisher on 0171-352 4564.

### Billboard group closes Music Monitor

The US *Billboard* group is cutting back its operations in Europe, suspending publication of its UK trade title *Music Monitor*, launched in January 1995, and pulling its European radio publication *Music & Media* out of its long-established Amsterdam base and moving it to *Billboard's* London office. Editorial director Adam White was unavailable for comment. The moves come just over a year after *Billboard's* sister company BDS closed its European airplay monitoring service.

### Two share black music honours

Mark Morrison and The Lighthouse Family were both double winners at the first Black Music Awards which were held on Wednesday (September 18) at London's Hammersmith Palais. Presented by Radio One's Lisa F'Anson and Boy George, the show was due to be broadcast on Friday (September 20) on LWT and a half-hour programme will be repeated this Saturday (September 28).

### Macarena goes gold

Los Del Rio's *Macarena*, now in its 13th week on the chart, was certified gold by the BPI last week, while Peter Andre's *Flava* and OMDC's *How Bizarre* went Silver. On albums, both Portishead's *Dummy* and Ocean Colour Scene's *Moseley Shoals* reached double platinum status with REM's *New Adventures In Hi-Fi* going platinum. Shed Seven's *A Maximum High* and Mark Morrison's *Return Of The Mack* went gold and Boyz D Swing II turned silver.

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## BMG expansion sees new-look sales team

BMG has restructured its sales department as part of its ongoing reorganisation into specific divisions and to provide a better focus for retailers and labels.

The changes are intended to reflect BMG's recent expansion and development in areas such as video, interactive products, TV-advertised albums and back catalogue releases, says sales director Richard Story.

As part of the restructuring, core business sales manager Phil Kitchen takes over as head of sales, music division. Alan Taylor, who moves to the newly-created post of sales manager, national accounts, will be among those who report to Kitchen.

The operations division is now headed by Ed Averdeek who is joined by Andy Street as catalogue development manager. A business development manager is also to be appointed.

Alex Kennedy takes over as head of the video and interactive sales division where he is assisted by Matt Lamprell, national accounts manager, interactive, and Brian Regan, key accounts manager, video and interactive. The post of national accounts manager, video, has yet to be filled.

Elsewhere, Tim Curran becomes head of marketing services and Darren Laskier takes on the new post of sales operations manager, marketing services.

## Industry mourns loss of live music TV

Channel Four's decision not to commission a fourth series of *The White Room* caps what has been a miserable few weeks for the industry's TV watchers.

Coming hot on the heels of BBCTV's decision to move *TOTP* to a Friday night slot opposite *Coronation Street*, one record company executive summed up the mood succinctly. "It's been a pretty disastrous month for music on television."

Caplan Records director Alan McGee agrees. "It's another nail in the coffin of exciting live music TV," he says. "The White Room has brought you the best live music since *The Tube* and peo-

ple truly love this show. What are Channel Four playing at? It's crazy."

Mike Mooney, TV pluggar at Anglo Plugging, says, "The White Room was a great show and it's a sad loss for the industry because it was one of the few TV shows that highlighted live music."

In many ways, TV pluggars have never had it so good, as Brilliant PR's Neil Ferris acknowledges. The National Lottery Live provides a huge audience for music every week and an increasing crop of TV variety shows scheduled for the autumn including *Des O'Connor*, *The Royal Variety Show* and *Children In Need* will form an important part of

the Christmas promotional plans in the weeks ahead.

But specialist music shows are vital and Appearing's Scott Piering argues they are of cultural importance too. "Apart from *TOTP*, *The White Room* was the most prolific user of live music on TV," he says. Any show that features six bands playing live is valuable on a cultural level."

For now, Malcolm Gerrie and his initial team will be attempting to find a new broadcaster for the show but, in reality, Channel Four and BBC2 - which already has *Later With Jools* - are its most natural terrestrial homes.



Radio One is expected to complete its move to its new premises in central London by the middle of next month. The move is well under way with the relocation of commissioning and scheduling to Velding House in Great Portland Street along with controller Matthew Bennister, deputy controller Andy Parfitt - pictured helping with the move - head of production Trevor Dann and his deputy Kate Marsh. The rest of the production team is due to move at the end of next week with the studios set to follow during the second week of October.

## COMMENT

### We need a new type of TV music show

Of course the loss of *The White Room* is a blow for the industry, but it's no great surprise. Increasingly, the UK's TV chiefs appear to be losing their enthusiasm for dedicated music shows, and when a perfectly solid programme like *The White Room* manages to attract just 500,000 viewers – a tiny total, whatever day it is screened on – you can see why. Of course it's not that the British public don't like music. Certainly the UK's news media continue to display an insatiable appetite for any story with the barest whiff of rock 'n' roll about it. It's the kind of wall-to-wall music which is served up on specialist music shows which appears to be the turn-off. Chris Evans' *TRF* Friday works because it is essentially an entertainment show with music thrown in. In the States the top-rated shows follow a similar format; there's hardly a dedicated music show on the screens. The signals have been heading our way for some time. Instead of becoming the inevitable, maybe the industry should be getting together with music-friendly production companies to start considering viable alternatives which will draw the viewers in. It's understandable that the music industry should feel hurt and beleaguered when TV seems to have so little regard for music. But ultimately broadcasters are in business to attract viewers. If anyone can come up with a hit formula for a music show be sure, TV executives will snap it up pronto.

### Is Ginger getting too powerful?

The only light at the end of this particular tunnel was the murmuring last week that *TRF* Friday may be heading for a year-round run. Good news, if it's true. Chris Evans has shown himself to be a genuine champion of music. The only reservation has to be that, the way things are going, such a move would give his Ginger Productions an unhealthy dominance of Britain's music media.

Selina Webb

## TILLY

### ITC: it's got to be back to Manchester

Back from ITC Dublin in one piece, just. I personally thought this year's event was a bit of a non-starter. These conventions are about meeting people and music, but to find anyone in Dublin was almost impossible. You need a focal point like *The Holiday Inn*, Manchester, where lots of people can congregate – *The Clarence* was too small, and you could get into *Fort Knox* easier. The whole of *Temple Bar* looked like a bomb site. Let's get back to Manchester next year, please. I did meet people at one place though. On arriving at my little late night club, *Lillie's Bordello*, I was surprised to see practically the whole of the BMG senior management team. Wow, I thought, JP reads my column and has taken my advice. Either that, or it was a secret Gary Barlow job. Wrong on both counts – they were there for the opening of the new BMG office in Dublin, and to pay homage to Mr Arista, the wonderful Clive Davis. Last words on Dublin must be a plug for two pop acts from over the water who are *The Carter Twins*, managed by Boyzone's Louis Walsh, and *Siren* – stunning girls in the very capable hands of Val from *Lillies*.

### Which has got it wrong again

Can you believe *Which?* is still harping on about the price of CDs in the UK. The MMOC's report in 1994 showed UK prices averaging only 7%–9% higher than the US and concluded that UK prices, when compared with France, Germany and Denmark, were the lowest. Making comparisons with the US is crazy. Why not compare Levi jeans, or bath towels, which are at least 40% higher in the UK? Why do travel agents organise shopping trips to the US – because it's dearer? I am cancelling my subscription to *Which?* and going elsewhere for advice on my next kettle or toaster.

Tilly Rutherford's column is a personal view

## NEWS

# Small Faces get pay day after Castle strikes deal

After four years of wrangling, the Small Faces are finally to receive royalties from reissues of their work for the long-defunct Immediate label.

Since its 1970 collapse, Immediate tracks have appeared on countless labels around the world. At one stage 13 companies laid claim to part or all of the catalogue. However, none of the Immediate artists – who also include Fleetwood Mac, Amen Corner, PP Arnold and Chris Farlowe – have received payment for more than 25 years, according to accountant John Cousins, who was hired in 1992 by Small Faces drummer Kenney Jones to investigate the licensing chain.

Cousins traced the source to Antigua-based Interworld Comm-

unications, run by former Immediate managing director Patrick Meehan, and started negotiations with UK licensee Castle Communications and Charly.

"As part of a settlement Castle has now agreed to acquire from Interworld the copyright in the Immediate catalogue, as well as the right to distribute it," says Cousins. As well as increasing the royalty rate from the "tiny" amount set in 1967, Castle is paying sums to Immediate acts who are likely to have their work reissued in the future.

Castle is also understood to be paying a six-figure sum to the Small Faces – Jones, keyboard player Ian MacLagan, bassist Ronnie Lane and the estate of deceased frontman Steve Marriott.

by Martin Talbot

Arista UK and Clive Davis's US company are planning a much closer relationship with the appointment of Cooltempo founder Pete Edge in a transatlantic role.

Edge, who left Warner Bros US after four years as east coast director of A&R last year, has been appointed jointly to the US and UK companies to the position of senior director of A&R, International. Based in New York, he will act as a point of contact between Davis and the UK company.

Arista managing director Martin Heath says he is very excited by the appointment. "Pete is a Brit, but he has also been involved in American music. He will work directly with the very diverse US roster, establishing very early what is good for the UK market and what we can work with," he says.

Edge's appointment forms part of Heath's complete overhaul of the label since taking over in April. The restructuring centres on the creation of Hub, based on a model Heath first developed

in the early Nineties.

Headed by Debbie Green, Hub will act as an interface between a series of labels zigzagging to Arista. The labels will link into a number of units within Arista including a new project management division, the promotions department headed by Richard Perry and international.

Arista will have no A&R managers under the new structure. Instead, the project managers will be responsible for A&R specific projects, working with the Hub labels and overseeing a project through to its conclusion in the way a manager would, says Arista general manager Adele Nozedar.

"The idea of A&R has changed from what it originally was. An A&R manager is supposed to be responsible for signing, developing and bringing an act to the market place," he says. "We are getting the project managers to do what A&R managers are supposed to do."

The project managers will either plug into the promotions department or use independent promotion and PR. Internal competition will be encour-

## New Smiths plan to open up databases

WH Smith last week outlined plans to show open its database, giving the music industry the opportunity to access previously confidential sales information.

Smith's strategic business unit director Nigel Kenyon Jones says the move is a first for a UK non-food retailer and will help the industry better understand its customers and their buying habits. The service will be available to subscribers from October 1.

At a seminar at London's Barbican Centre last Monday, music and video suppliers were told that the move will give access to a wide range of data, including specific artists' sales figures and analysis of how, where and when specific labels are selling in-store. Rival specific lists will also be available.

Kenyon Jones said, "Properly used, this information will be a really helpful management tool for you and for us, in order to increase success and to better understand customers' needs."

# Arista opens the door for transatlantic A&R

aged within both the project management and promotions departments, adds Nozedar.

Existing A&R and marketing staff at the label have been moved into the new roles. Arista's previous heads of A&R, Nigel Grainge and Chris Hill, are currently negotiating a settlement which will see the pair leave with their GQ label.

Among the first labels signed for Hub are Urgent and formed by the producers Tony Vickers and Rob Keen – who co-wrote and produced East IP's *Stay Another Day* – and Boilerhouse Records, created by ex-promoters and songwriters Ben Wolff and Andy Dean.

Also linking into Hub will be the Arista label, Heath's Rhythm King Records and Arista's US repertoire. "This autumn will see the first releases through the new structure with Urgent planning a single by Swift in December, Boilerhouse scheduling releases by Speedy and Rhythm King putting out singles by Posh, David Devant & His Spirit Wife and The Dharma.

Pete Edge is a music industry veteran of more than 10 years. A DJ in the late Seventies, Edge created Cooltempo for Chrysalis in the UK in 1985 and enjoyed success with Paul Hardcastle. Living in A Box, Adeva and Monie Love. After being hired by Lenny Waronker to work at Warner Brothers in the States in 1990, Edge set up the Eternal label before taking on the role of east coast director of A&R for Warner Bros two years later. He left the company in the midst of the executive shake-up last year which also saw Waronker leave the company. Edge is pictured with Arista managing director



▶▶▶▶▶ HEALTHY PROSPECTS FOR THE FINAL QUARTER - p 6 ▶▶▶▶▶

# DMX in cash quandary as US arm pulls funding

by Sue Sillitoe

UK-based direct-to-home digital music service Digital Music Express Europe is looking for financial backing after its US parent company pulled funding of the operation.

DMX Inc, the US-based company which owns 100% of the UK operation, has announced it is no longer in a position to fund the operation after posting losses of \$2.1m for the nine-month period ending June 30. This represents increased losses of 64% over the same period in 1995.

It is believed the European operation is the company's main loss maker and, as a result of low stock prices in the US, DMX Inc has been forced to withdraw support from the subsidiary. Future options may include DMX Inc divesting part of its stockholding in DMX Europe to a new investor, or selling the European arm outright.

The decision to pull funding comes

three-and-a-half years after the UK launch of DMX Europe, which offered 30 CD-quality music channels and was hailed as a revolutionary new service which could one day replace existing means of selling music.

Intense competition with the Warner Music and Sony-backed Music Choice Europe (MCE) has prevented either service making a substantial impact on the domestic market. One solution open to DMX Europe is a merger with MCE.

While refusing to comment directly on this possibility, Lance Thomas, managing director of DMX Europe, says, "All I can say is that we are holding talks with external financiers and hope to have a deal structured very soon. Whatever happens, I think DMX Inc will want to retain an interest in DMX Europe. In the meantime the company is operating normally."

But Stefan Heller, director of programming at MCE, says the possibility of a merger has not been ruled out.

"There is plenty of potential for a merger between ourselves and DMX Europe," he says. "At the moment we are looking at a number of options and consulting our own shareholders."

Heller adds that combining the two companies would give the European direct-to-home digital music business a much more stable base from which to operate. "Obviously, if we were working together rather than competing with each other, we could concentrate more resources on marketing and on broadening our customer base," he says.

Since launching in March 1993, DMX Europe has signed distribution deals for various European territories. In the UK and Ireland, distribution and subscriptions are handled by BSKYB.

MCE, launched in October 1993, has also signed distribution deals in many European territories including the UK, Norway, Finland, France, Germany, the Netherlands, Austria, Belgium and Switzerland.

## Sting joins Copeland in new label launch

IRS founder Miles Copeland has launched a new label following the transfer this summer of IRS from its Bugle House base in London to EMI's offices at Brook Green. Copeland's new venture, Ark 21, will incorporate various sub-labels including Pangea, a joint venture with Sting. Distribution outside the US is via EMI Records, while it will operate as a stand-alone company in the States, handling its own marketing and promotion with distribution through EMI.

Long-time Copeland staffer Steve Tannett has been appointed Ark's managing director with overall responsibility for the company's business outside North America, while former Tribal UK head Richard Breedon takes the role of director of A&R and operations at a new dance imprint, Pagan.

Tannett says a decision was made to start a new label after Copeland failed in an attempt to buy back IRS from EMI, which acquired it six years ago. The label has Paul Carrack among its artists and released REM's early albums.

Among the first releases for Ark will be Twang! - A Tribute To Hank Marvin & The Shadows, which includes Peter Green's first recording for many years and contributions from guitarists Mark Knopfler and Brian May. A Police covers album is also planned with contributions from acts including Aswad and Chaka Demus & Pliers.



Ian Taylor, trade and industry minister for science and technology, paid tribute to the record industry-funded Brit School when he visited the Croydon-based academy last week. Taylor said, "Anyone cynical about the future generation should make regular visits to the school as a perfect antidote." The Brit School is sponsored by the British Record Industry Trust, a music business charity set up to develop projects in the education and charity fields. Taylor is pictured with school principal Claire Venables and BPI Council member Pete Waterman, during the presentation of a gold disc to mark his visit.

## Felgate takes new marketing role

Parlophone head of marketing Terry Felgate has been promoted to marketing director at the label. Felgate, whose work on Blur's Country House and The Great Escape dominated *Music Week's* marketing awards earlier this year, takes on the role which has been vacant since Mark Collen moved to Chrysalis. Felgate has also enjoyed success with Crowded House, Tina Turner and the Pet Shop Boys since joining Parlophone in 1993.

## CMA awards get BBC slot

BBC2 is screening a 90-minute programme featuring highlights from the 30th CMA Awards, which take place in Nashville, Tennessee, on October 3. The awards, which will feature Dolly Parton, Alan Jackson, Michael Bolton and Wynonna Judd, will be broadcast live by BBC Radio Two and televised on October 5.

## Ad boost for Felix's Don't You Want Me

Don't You Want Me by Felix, already a Top 10 hit in both 1992 and 1995, looks set to hit the chart for a third time following a decision to include it in a new TV commercial for Tango Blackcurrant. The single is being reissued on October 7 and will comprise two mixes along with the tracks Stars and It Will Make Me Crazy.

## Minder company signs rap deal

Published by Patrick, the associated company of Minder Music, has secured the rights to the Micon Music and Mike's Rap catalogues for the world outside North America. The catalogues include works by Bobby Brown, Hammer, Blackstreet and 3T.

## New MD for Boosey & Hawkes

Boosey & Hawkes has appointed Trevor Glover as its publishing division managing director in a move taking effect from January 2 next year. He will take over the role after the retirement of Tony Fell after more than 20 years' service with the company. Glover will continue in his present role as managing director of the UK publishing company, but will also become chairman of the North American and German companies.

## Manager Richard Shaw dies

Artist manager Richard Shaw, who worked with acts including Limahl, ex-Brother Beyond singer Nathan Moore and Waterfront, died last Friday (September 13) aged 30. His funeral is taking place at 12 noon tomorrow (September 24) at St Cuthberts Church, Earl's Court, London. For more details ring Paul Northcott on 0171-930 9604.

## REM: Road Movie

Contrary to the review on p14 of last week's issue, Warner Music Vision's forthcoming REM video release is a concert film chronicling last year's Monster World Tour, and does not include interviews with the band. Its correct title is Road Movie.

▶▶▶▶▶ BMG, MCA AND VIRGIN'S AUTUMN HIGHLIGHTS - p8 ▶▶▶▶▶

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The Independent

# Can the Christmas albums boom match 1995's record sales haul?

The signs are that this Christmas will herald a buoyant six months for the industry

When REM's New Adventures In Hi Fi entered the charts at number one last week, it marked the beginning of the march towards Christmas.

As the first of the big-name LPs aimed squarely at the autumn market, the album - as well as Jamiroquai's second-placed *Travelling Without Moving* - brought an end to what the retail trade declares has been a flat summer period.

With 92 shopping days now left until Christmas, the record companies and retail trade are preparing to capitalize on what is, traditionally, the busiest sales period of the year.

This year the major record companies unveiled their autumn plans in low-key style, with the usual run of sales conferences dramatically scaled down compared with previous years. For the first time, BMG joined Virgin and MCA and opted not to stage a conference at all this year (see p8 & 9 for the three companies' autumn release details).

The subdued conference season begs the question whether Christmas will be as big as everyone hopes it will be this year.

Certainly the release schedule looks, on the face of it, pretty strong, with many of last year's big hitters back for more: Madonna, Robson & Jerome, Simply Red and The Beatles return for the second Christmas in a row, while Nov 35 will be the series' 14th successive festive compilation.

Market trends suggest that the industry could improve upon last year's extraordinary Robson & Jerome-buoyed autumn success.

Over the past five years, trade deliveries in the final quarter have been at a level twice the size of the quarterly average for the rest of year. If that pattern continues again this year, the music industry is heading for a ship-out of around \$5m above this Christmas, up 7% from 79m for the same period last year.

But, as Woolies' music product manager Sam Brown suggests, the market is difficult to predict. "It is going to be a good final quarter this year," she says, "but I'm not sure whether it will be as big as last year. Then again, we have said that every year for the past few years."

Indeed, for all the industry talk of a flat summer for business, in reality trade is still running around 10% up on 1996. Business just seems slower, a fact that is most likely to be attributable to the slowing down of the industry's growth curve (see graph). The music business has simply become used to much faster month-by-month growth over the past two years.

Even the calendar seems to be co-operating this year. Christmas Day falls on a Wednesday, allowing a full weekend and Monday and Tuesday of sales this year, compared with 1995 when December 25 fell on a Monday, cramming all of the sales into the pre-Christmas weekend.

However, anecdotal evidence suggests Christmas trade will struggle to hit the heights of last year. "Last year was just incredible," says Virgin Oris chart product manager Rod Munn. "I think it's bound to be a bit slower this year."



SIMPLY RED

## 1995'S TOP CHRISTMAS SALES

- 1 ROBSON & JEROME - Robson & Jerome
- 2 OASIS - (What's The Story) Morning Glory?
- 3 QUEEN - Live
- 4 SIMPLY RED - Made In Heaven
- 5 VARIOUS - Now 32
- 6 PULP - Different Class
- 7 MADONNA - Songs To Remember
- 8 VARIOUS - Love Album II
- 9 ELTON JOHN - Love Songs
- 10 THE BEATLES - Anthology 1

The top performers in final quarter of 1995 (final quarter includes albums released in fourth quarter)

## 1996'S HOPEFULS...A SELECTION

- SIMPLY RED - Greatest Hits (October 7)  
 PHIL COLLINS - Dance Into The Light (October 14)  
 MADONNA - Evita Soundtrack (October 28)  
 LIGHTNING SEEDS - Dizzy Heights (November 4)  
 EAST 17 - Greatest Hits (November 4)  
 ROBSON & JEROME - Take Two (November 11)  
 JIMMY NAIL - Crocodile Shoes II (November 18)  
 SPICE GIRLS - Spice Girls (November)  
 THE BEATLES - Anthology 3 (November)  
 MARK OWEN - title tra (December)

Only includes albums released in fourth quarter

In December alone last year, stores sold a total of 30m albums across the country, which is almost certainly an all-time record month for the business - precise figures are not available before the Nineties - and will be difficult to match ever again.

Indeed, strong - though the release schedule is, there are hints that it does not match last year's line-up. Mike Dillon, owner of Paisley's Record Factory, says because several albums have been put back, the depth of releases is not as strong as in 1995. Certainly, the biggest albums stand out from the pack. When asked to pick their tips to lead the market through December, most retailers name the same three albums - Simply Red's Greatest Hits and Robson & Jerome's Take Two, with Spice Girls following close behind.

Sony UK chairman Paul Burger anticipates increased competition within the market and, inevitably, higher costs for turning an album into a hit. "TV advertising is always expensive in the fourth quarter and it's going to be even more competitive this year," he says.

But while TV advertising costs may continue rising, music has a higher profile than ever in terms of editorial

exposure through television and the printed media. Brilliant PR's Neil Ferris points out that, despite this week's news about the White Room and Top Of The Pops, there is more music on TV than ever with the National Lottery Live programme playing an important role in TV promotional campaigns, and plenty more kids' TV shows to use in the run-up to Christmas.

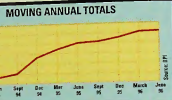
The increase in such opportunities runs hand-in-hand with an explosion in media coverage of the record industry and its products over the past year. Ever since the media frenzy over the Blur v Oasis singles battle in August last year, both tabloids and broadsheets have been fascinated by music stories, whether it was Three Lions, the break-ups (or not) of Take That and Oasis and the Brit Awards clash between Michael Jackson and Pulp's Jarvis Cocker.

"In the past year, the media has been more interested in pop stars and artists than ever before," says East West managing director Max Hoo. "The coverage of whether Oasis have split or not was fantastic for the music industry. Whether you think they are derivative or the most original band around at the moment, they are a phenomenon."

Such interest in pop music can only bode well, not just for Christmas, but



ROBSON &amp; JEROME



for next year too. And the signs are that, whatever happens at Christmas, the industry will get off to a strong start in 1997.

With many of the delayed releases slipping back to the start of next year, a first quarter boasting albums by U2, Gary Barlow, Michelle Gayle, The Christians and Blur is likely to be followed by albums from Oasis, Supergods, Roachford, Annie Lennox, Robbie Williams, M People and The Prodigy leading up to the summer.

As Paul Burger says, it is certainly good news for retail. "Because some of the big records are coming out in the first half of 1997, there won't be the same massive drop-off in terms of releases," he says.

HMV operations director Wilf Walsh says, "If business does continue into the first quarter that has got to be good. As retailers, we don't take the briskest off after Christmas and the three months from January to March look as if they could be very good for us."

Provided those new year releases deliver as expected and music buyers show that they are willing to buy records outside the Christmas period, the traditional December boom may be the beginning of six months of buoyancy next year.

Martin Talbot



# IRON MAIDEN

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TV, RADIO & PRESS ADVERTISING, STREET POSTERS & ROCK CLUB PROMOTIONAL NIGHTS

**KIM WILDE: Stems - MCA (Sept 30).** Evelyn "Chimpy" King's Seventies dance classic is revived by Wilde, who is continuing her run in the stage version of Tommy.

**ORIGINAL BROADWAY CAST Rent - DreamWorks (Sept 30).** A double CD will capture a performance of this New York musical written by Jonathan Larson, directed by Michael Greif and due to be staged in the UK next year.

**WEZEL: Pickett - Geffen (Sept 30).** This follow-up to their 3m-selling debut comes in at a tight 35 minutes with 11 new tracks, including El Scorcho, recovered as a single tour (September 23).

**COUNTING CROWS: Recovering the Satellite - Geffen (Oct 14).** Produced by Gil

Norton, this 14-track album follows the Em sales of the band's debut album August, released in 1994. A single, *Angels Of The Silences*, will be issued on October 7.

**VARIOUS: Quentin Tarantino - MCA (Oct 21).** The cult movie director puts his name to this collection of songs featured in his movies, such as *Pulp Fiction*, *Reservoir Dogs* and *Killing Zoe*.

**NEW EDITION: I'm Still in Love With U1 - Another two tracks are being lifted as a double A-side single from their comeback album Home Again which spawned the Top 20 hit *Hi Mi Ma* Of.**

**LIVIN' JOE: Don't Stop Movin' - MCA (Oct 28).** Their debut album not only makes last year's chart-topping *Dreamer* and June's



Top 10 hit *Don't Stop Movin'*, but a third single, *Follow The Rules*, which is released on October 14.

**THE HEADS: No Talk, Just Heads - Broadcastive (Oct 23).** David Byrne is absent, but three former Talking Heads members

After the huge success of Nirvana's MTV Unplugged, which sold 474,000 units in the UK alone, the band's first official live concert album, *From The Muddy Banks Of The Wishkah*, is out on Geffen on September 30. The release features 17 songs recorded between 1989 and 1993, capturing band performances around the world, including excerpts from concerts in California, Los Angeles, Seattle, London's Astoria and the Reading Festival.

are present along with a host of guest vocalists, including Sheryl Crow, Deborah Harry and Michael Hutchence. The first single, *Don't Take My Kindness For Weakness*, features Fryer and will be issued on October 21.

# MCA gets back on the right track

Not only has 1996 seen MCA shaking off its reputation as the record company that can't break acts, it has also enjoyed its most successful year in the UK.

The breakthrough of Ocean Colour Scene and the acquisition of some major labels in the US by the American parent company has left MCA forecasting a year-on-year UK turnover rise of 16% - 20% by next June.

Managing director Nick Phillips, who set a specific target for the year of breaking one homegrown act, is in no mood to underplay the importance of the Moseley Shoals album.

After a 24-week chart run it is still among the Top 10 albums and, with two further singles to come from it before Christmas, MCA is optimistic it will beat its present double-platinum status before Christmas.

Phillips says, "It's cleared away all the negative comments about the company not being able to break bands. One record can help a record company and, in terms of our English A&R, it's done a tremendous service."

In the year to come, Phillips hopes Ocean Colour Scene's success can be emulated by the likes of UK acts Fyrisreen and Embassy. He also

highlights Livin' Joe's album as one to look forward to.

For all the company's UK resurgence, MCA's worldwide interests have been constantly under the microscope. After its 80% acquisition of the company, MCA's Canadian parent Seagram has been consistently mentioned as a potential buyer of now-demerged EMI Music Group.

While the corporate changes have not directly affected the company's UK business yet, MCA's commercial director John Pearson believes they will have an impact over the next 12 months.

"The influx and acquisition of new labels such as Interscope and DreamWorks and

others mean that we'll become a major player in the UK market over the next two or three years," he says. "All of this is being encouraged by Seagram to develop and expand our business."

The acquisition of Interscope will see a stream of releases from acts which are successful in the US including names such as Bush, Dr Dre, Snop Doggy Dogg and No Doubt, whose UK-bound *Tragic Kingdom* album is still in the US Top 10, with sales of more than 2m units.

Ironically Bush are the one British MCA-signed band who haven't yet

managed to establish themselves over here.

It is something Phillips is keen to put right. Since taking on the band's *Sixteen Stone* album, which was previously handled through East West in the UK, MCA has doubled its sales, says Phillips. "There's a new album that's just been finished and I think they've got a tremendous chance of breaking the UK in a big way," he says.

Other changes at the company have seen the commercial marketing activities boosted by the arrival of director of strategic marketing Steve Tallamy from Dins. He has been looking at expanding MCA's catalogue business which has already led to a Patsy Cline best of going Top 30. MCA's marketing department is set for a reorganisation, too, after the expected appointment in November of a new marketing director to replace Joe Cokell.

Judging by MCA's improvement in 1996, next year will be a period of consolidation and further growth. Certainly, the mood is upbeat at MCA, if Pearson is anything to go by. "You know when a company is cooking and that's the feeling here now," he says.

Paul Williams

## HALF-TERM REPORT

**MCA**  
Managing director: Nick Phillips. Deputy managing director: Jeff Golombo. Commercial director: John Pearson. General manager of A&R: Steve Wolfe.

**Singles:** Total - 57; Top 10s - six; Top 20s - four; Top 40s - 10 (strike rate: 35%).

**Artist albums:** Top 10s - one; Top 20s - one; Top 40s - one.

**Compilation albums:** Top 20s - one.  
NB: Releases up to the end of July 1996. All hits from 1995 released.

# BMG: confident of topping a bump

At this time last year, RCA was preparing for one of the biggest quarters in its history, with the success of Robson & Jerome setting the seal on one of the strongest years in BMG UK's history.

One might think the challenge of following such a performance would leave the company a little daunted with Christmas just three months away. Not a bit of it.

"I think we could have an even bigger December than last year," says BMG music division president Jeremy Marsh. "A lot of last Christmas was about Robson & Jerome. This year we have Robson & Jerome and more."

Indeed, besides the two Soldiers - whose album is already proving popular with retailers, attracting orders of more than 500,000 - RCA has also scheduled Mark Owen's first post-Take That releases for November and December. And there's a raft of projects from the Simon Cowell stable including TV tie-ins with Hearsthat, Emmerdale and Gladiators.

Life has not always been as upbeat for BMG in 1996, though. It is a year

which will be remembered by those at RCA for the split of Take That, arguably the biggest British act of the Nineties to date.

RCA's sister label Arista, meanwhile, has been in a state of flux for much of the year, prior to the appointment of Martin Heath as managing director and his on-going restructuring of the label which is only now reaching fruition. Since Heath joined in April, the new-look operation has been taking shape, centring on a radical restructuring of the company as the Arista Labels Group and the creation of the Hub labels system.

For Arista, this autumn will be a crucial one in terms of maximising the performance of US repertoire from Toni Braxton, The Tony Rich Project and Whitney Houston.

"Arista US produces some of the best R&B in the world," says marketing director George Lewendis. "This Christmas a lot of our focus will be on our international artists in terms of what The rest will come next year."

Besides the acquisition of Rhythm King as part of Heath's appointment,

Marsh also finalised the purchase of Conifer in the spring, which led to the creation of BMG Conifer.

"It's been a real period of expansion off the back of what was a very successful year," says Marsh. "The process of change is the most difficult

one to manage properly. My vision was to have four record labels up and running by the end of 1996 and we have achieved that with

## HALF-TERM REPORT

**BMG ENTERTAINMENT INTERNATIONAL & IRELAND**  
Chairman: John Preston. Music division president: Jeremy Marsh.

**RCA**  
Singles: Total - 29; number ones - two; Top 10s - one; Top 20s - four; Top 40s - three (strike rate 34%). Artist albums: number ones - one; Top 10s - none; Top 20s - one; Top 40s - one. Compilations: Top 10s - one.

**ARISTA**  
Singles: Total - 41; Top 10s - four; Top 20s - one; Top 40s - nine (strike rate 34%). Artist albums: Top 20s - one; Top 40s - one.

**DECONSTRUCTION**  
Singles: Total - 17; Top 10s - two; Top 20s - one; Top 40s - six (strike rate 53%). Artist albums: Top 10s - one; Top 20s - none; Top 40s - one.

**GLOBAL TELEVISION**  
Compilations: number ones - one (New Hits 96); Top 10s - 12; Top 20s - one.

**BMG CONIFER**  
Albums: Top 75 - two.  
NB: Releases up to the end of July 1996. All hits from 1995 released.

# Singles add a spice to Virgin's year

## VIRGIN RELEASES



Virgin's Spice Girls will have a lot to live up to when it comes to following up their huge debut smash *Wannabe*. The test of their long-term potential comes with the release of the follow-up, *Say You'll Be There*, on October 1 with the ballad *Two Become One* scheduled for early December. Their album *Spice* is released in early November.

**HORACE ANDY: Best Of – Malankolic (Sept 23).** Massive Attack's new label begins with this collection followed in the New Year by releases including albums by Craig Armstrong and a new band, Aerial.

**BITTY McLEAN: She's All Right – Kelt (Sept 23).** McLean will be hoping to add to his three Top 10 hits to date with this single.

**FLUFFY: Black Eye – The Enclave (Sept 30).** Almost straight after forming, the west London female quartet attracted huge media attention. This album will follow the release of single *Nothing* on September 23.

**CHEMICAL BROTHERS: Setting Sun – Freestyle Dust (Sept 30).** Noel Gallagher features on this much-anticipated release, which will be a taster for a new album due out in February. They will be playing UK tour dates around the single release.

**NENEH CHERRY: Koolhaie – Hut (Oct 21).** Cherry follows up the hit *Woman*, with another pop cut from her *Man* album.

**IGGY POP: Best – Virgin (Oct 28).** Pop gets on board the Transpacting phenomenon with the single *Lust For Life* on November 4 to follow this hit collection.

**VARIOUS: The Best Opera Album in the World...Ever! – Virgin (Oct 28).** Put together by EMI Classics International, this includes well-known opera extracts performed by the likes of Pavarotti, Domingo and Callas.

**VARIOUS: The Best Irish Album in the World...Ever! – Virgin (Oct 28).** One CD

covers Irish MOR and the other Irish mood music, including Clannad.

**REMIX CELTS: Sure As Not – Virgin (Nov 4).** A remix cut from the Real World album will be released to coincide with Simon Emmerson's *Technowind* taking to the road in October.

**VARIOUS: Love Album 3 – Virgin (Nov 4).** The return of this highly successful series combines classics from four decades.

**ENIGMA: album – Virgin (Nov 4).** The follow-up to Michael Cretu's number one album *The Cross Of Changes*, which sold 200 copies worldwide, will be preceded by the single *My Kingdom* on October 28.

**ROY ORBISON: The Very Best Of – Virgin (Nov 4).** This brings together 18 old and new recordings, including *Dooly Dooly* from the new *Star Trek* movie. A *South Bank Show* TV special on Orbison will run shortly before Christmas.

**VARIOUS: The Best Sixties Album in the World...Ever 2! – Virgin (Nov 11).** Another package of the golden era of pop will cover virtually everything except *The Beatles* and *The Stones*.

**VARIOUS: The Best Mix Ever – Virgin (Nov 11).** Created by the *The Mix* team, this will cover classic dance material.

**VARIOUS: The Best Swing Album in the World...Ever 2! – Virgin (Oct 21).** Virgin will be hoping this can match the 100,000 plus sales of the first volume.

Leading albums company it may be, but it is in the singles chart that Virgin has recently been making the headlines.

The seven-week run at number one by the Spice Girls not only launched a new act's career in spectacular style, but it successfully saw *Virgin* moving into the unfamiliar territory of out-and-out pop.

On top of that, the expected success of George Michael's debut album for Virgin, *Older*, has been boosted by two UK singles chart-toppers – *Jesus To A Child* and *Fast Love*. His first two solo albums did not generate a number one single between them.

Unsurprisingly, it has all left Virgin's managing director Paul Conroy in an upbeat mood, especially considering that before Christmas there are still two further Spice Girls singles to come, as well as the return of Enigma and a potential number one in the Chemical Brothers' single collaboration with Noel Gallagher.

"I'm extremely happy with the way this year has developed," he says. "We set out various targets early on in the year with some of the artists we wanted to break and some of the music areas we wanted to move into."

The success of Spice Girls and Michael has again emphasised the diversity of Virgin's roster. Besides working with already established acts such as Chemical Brothers, Smashing Pumpkins, UB40 and Steve Winwood, Virgin has made a point this year of developing new UK

talent. Much is hoped of Placebo, These Animal Men, Kavana and new signings 911. But Spice Girls are the label's most spectacular success to date.

Conroy says, "Nothing comes easy and you know how some success you enjoy it, but we've got massive competition around the corner all the time and we never sleep."

"With Spice Girls everyone goes on about the number one, but it took a year and a half to set up and you can't go into the market without having things right."

Virgin has had the security of knowing that its compulsion operation continues to go from strength to strength.

Besides its involvement in the *Now!* series with EMI and PolyGram, the compilations division, run by Steve Prehatch and Peter Duckworth, has established itself with a string of successes including two number one singles this year with *In The Mix: 90s Hits and The Best Album In The World...Ever!* (Pt 2).

This year the company has dispatched with a sales conference, preferring to plan a party for December to celebrate its successes and look forward to its plans for next year. And there is every sign that Virgin will be raising a toast to plenty more hits come Christmas.

Paul Williams

## HALF-TERM REPORT

### VIRGIN RECORDS

Managing director: Paul Conroy. Deputy managing directors: Ray Cooper and Ashley Newton.

**Singles:** Total – 43; number ones – three (George Michael – *Jesus To A Child*; George Michael – *Fast Love*; Spice Girls – *Wannabe*); Top 10s – five; Top 20s – six; Top 40s – six (strike rate 41%).

**Artist albums:** number ones – one (George Michael – *Older*); Top 10s – three; Top 20s – one; Top 40s – five.

**The Compilation albums:** number ones – two (in *The Mix* – *sevent*; Top 20s – three).

**Best Albums in the World...Ever!** (Pt 2). Top 10s – *sevent*; Top 20s – three.

NS. Released up to the end of July 1995. All hits from 1996 releases

# ber 1995

RCA, Deconstruction, Arista and BMG.

The task for the whole company in 1997 will be to bring through some of the more credible long-term acts. RCA managing director Hugh Goldsmith is confident more hit makers will begin to emerge from an A&R team which has seen former East West man Marc Fox join the existing staff of Mike McCormack, Simon Cowell, Nick Raymounde and the Indolent team.

As a whole, BMG has plenty to look forward to in 1997 – one of the reasons why the company is delaying its traditional September sales conference until next February.

Gary Barlow's debut album, which has been delayed until the spring, is to be followed in 1997 by new albums from Annie Lennox, M People and Kylie Minogue.

With the new Lisa Stansfield album due at the turn of the year and Mark Owen's solo debut likely to maintain its momentum through the spring period, BMG looks likely to maintain its popularity with retailers well into next summer.

Martin Talbot

## BMG RELEASES



Although not a Whitney Houston studio album, the soundtrack to Houston's movie *The Preacher's Wife* will feature a number of songs from the singer. In addition to four new contemporary tracks, Houston also contributes six gospel numbers with Annie Lennox, Babyface, David Foster and Trevor Horn among those taking writing and production credits. Due for release in November, the album includes the track *Step By Step* written by Annie Lennox which will precede the album as a single release in October.

both released on November 11. TV appearances include National Lottery Live, Noel's House Party, Des O'Connor, Children In Need and The Royal Variety Show as well as their own show *Ain't Misbehavin'*.

**ROBERT MILES: One And One – Deconstruction (Oct 28).** Already shaping up in the US, this single, which features Maria Naylor on vocals, will be added to album *Dreamland* which is to be re-released in early November.

**THE WANNABES: Buggy Me – Indolent (Oct 28).** The second album by the acclaimed Swedish alternative rock outfit.

**THE CHEIFAINS: Santiago – RCA Victor (Nov 4).** The Grammy award-winners return with their first album since January 1995, backed with a substantial marketing campaign and TV appearances.

**THE TONY RICH PROJECT: Lewis! – LaFace (Nov 4).** The third single from Words will drive the album through the festive period with TV promotion, appearances and ads.

**TONY FERREIRO: Just Help Yourself – LaFace (Nov 11).** The Portuguese star, who makes his UK debut with this cover of the Tom Jones hit, is touted as the new Julio Iglesias. An album follows next year, after a Christmas special heralds his UK TV debut.

**GLADIATORS: The Boys Are Back In Town – RCA (Nov 11).** A cover of the Thin Lizzy classic is the theme to the new Gladiators TV series and will be released to tie in.

**MARK OWEN: Child – RCA (Nov 18).** The most popular member of Take That returns with this single, from an album produced by Craig Leon and John Leckie.

AUTUMN PREVIEW

BMG VIRGIN MCA

May I be permitted to use *Music Week* to pay tribute to Ray Coleman, whose death you reported last week.

Ray was the man who, for better or worse, gave me my first job in the music business. In 1966, as a new journalist on a local Kent newspaper, I realised that my lifelong love of pop music might at last be turned into a means of income.

It was Ray, then editor of *Disc & Music Echo* who granted me an interview, even though there was no vacancy. It was also Ray who, six months later when he was, called me back for a further interview and gave me a job.

For that, I remain forever grateful. I also remain grateful for his early guidance. His best-known phrase "somewhere he's near a telephone" remains with me still as a retort to anyone who seemingly cannot be located. His total absence of ego, and his instructions to remove ego, from our articles, occasionally frustrated us, but stood us in good stead. As a natural writer he was a reluctant editor, but with the exception of The Beatles, rarely left his editor's desk.

When he resigned from *Melody Maker* to return to writing, all his natural energies returned. His writing always kept faith with his subjects and, though sometimes accused of being too benign, the trust placed in him by even the most reticent of artists was always rewarded in his copy.

He remained a good friend. Such was his determination to continue writing that he deliberately swore close friends to secrecy about his illness, fearing the commissions might dry up.

At his funeral, a dozen journalist friends from *Disc* and *Melody Maker*

gathered together for the first time in 30 years to remember one of the most honest, likeable and trustworthy gentlemen that much-maligned profession has ever produced. The proceedings were delayed 30 minutes due to a typical piece of local bureaucracy—a missing form. Ray would have been amused by that.

**David Hughes,**  
director, corporate affairs  
EMI Records Group UK & Ireland.

There's something wonderfully childish about a panel of judges deciding which album is their winner of the Mercury Music Prize. It's far more interesting than those predictable awards for "best-selling" artists.

There's also something wonderful about watching the cream of pop, classical, jazz, folk and dance music perform live without any gimmicks or safety net during a well-organised, relaxed and good-humoured ceremony that culminates in the genuine surprise of who the winner really is.

At this year's Mercury Music Prize, Courtney Pine's magical set utterly defied any theories that he was a "token" jazz act and the fact that Norma Waterson very nearly won the award scotched such pointless knockings.

I'd suggest that if comments made in *Music Week* about the lack of controversy making for a stale awards ceremony still stand, then you can still cover those publicity-seeking performing chimps at the MTV awards who consider dribbling in front of cameras the spirit of rock'n'roll.

**Pulp giving the £25,000 prize booty to War Child - that's what I call attitude.**

**Cally Callomon,**  
Art Island,  
London W6 9NW.

Ouch! Have a pop at a multiple chain and the silence is deafening. Criticise indie retailers and all hell breaks loose. I refer to my recent column about the failure of an independent record token scheme and the resulting replies from a fellow columnist and retailers Paul Savage and Adrian Randaou.

Firstly Paul Savage, they are not "my" beloved record companies. I've been a retailer and a record company executive and I think I am even-handed about both. I hate the word "commitment" when used to describe the business relationship between two parts of an industry. We both need each other to survive and exist. We only tend to help each other out when there is something in it for ourselves. It's lamentable, but that's the way of the world.

Secondly, I applaud those retailers who got off their rear ends and produced their own token schemes—all pop to them. My beef is with those retailers who just sit there and moan. They don't join Bard, where they could at least argue with the multiples, or come up with their own schemes. Unfortunately, however, individual schemes are not national like many multiple schemes—and that's where the indie lose out. Or more to the point, where the record industry as a whole loses out.

Thirdly, EMI could not make the token scheme work or, more correctly, it was not prepared to put up with the

losses made by running the scheme itself—and why should it? The multiples' schemes cost them money, but they retain all the benefits. So any indie scheme is going to cost the indie money either when they sell a token or redeem one. There is just no way to avoid it. The only question is whether indie retailers are willing to pay a greater fee than before to make it happen—and it appears not.

I was not having a go at all independent retailers—just those who complain but do nothing.  
**Jon Webster,**  
The Clancy Webster Partnership,  
Elstree,  
Herts.

It is with great sense of sadness that I read about the demise of the HNC Music Business

Administration at West Lothian College and Gordon Campbell's decision to stand down.

The value that training brings to the workplace cannot be measured, but I am sure that many feel that you cannot be taught how to be an A&R man and so forth. To an extent this is true.

My greatest benefit that courses of this nature brings to our industry is that we now have young people joining our companies with their eyes open, and, more importantly, a strong basic knowledge of the mechanics of a record company.

Two years ago I graduated from the course and am sad to see it go. Gordon—you will be sadly missed. **Jamie Stockwood,**  
Beggars Banquet Records,  
London SW18.

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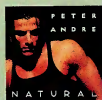
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# PEETER ANDRE

## ALL THE HARD WORK PAYS OFF



Peter Andre has just scored his first UK number one single with 'Flava' - but don't label him an overnight sensation.

Following two previous Top 20 hits, heavy rotation on the cable music video channels and saturation coverage throughout the glossy teen pop and fashion press, the spectacular success of *Flava* seals Peter Andre's big league status, but it was hard work that got him there.

Just as his six-pack physique didn't come without a lot of sweat and toil, so Andre, his management and record company Mushroom have grafted long and hard to make him one of the leading pop faces of 1996.

Three years ago, Andre, then just 20, took the brave step of relocating from Australia - where he was already an established star - back to the UK, the birthplace he left aged 10. His eponymous debut album was certified gold in Australia, but Andre chose to record new material for his launch into new worldwide territories. It is a decision which, after an uncertain start, is paying huge dividends.

Andre's first two UK singles failed to crack the Top 40, but in March 1996, a full year after the first release, *Only You* became Peter Andre's breakthrough hit, peaking at 16 and bringing Andre his first Top Of The Pops appearance. From here, Andre's career has snowballed, and there are high expectations for his new album, *Natural*, when it is released next week.

"We always had faith in Peter," says Mushroom's product manager Nina Frykberg. "Every single member of the Mushroom team has been working on this project for a year or two, and the nice thing is that those people's hard work and faith is being repaid. It's a beautiful thing. It's also supercool for a label like us to be having such a big success having only been in the UK for three years."

And Andre's own work ethic matches that at Mushroom. "It's fantastic when you finally start getting successful," he says. "But I haven't got around to partying yet. The people around me have told me to keep my head down and keep working hard. It's hard to get there, but it's even harder to stay there."

"My next day off is December 22," he confesses. "But I remember a time back in Australia when I was sitting around doing nothing and telling my family I'd do anything to be out of there working and singing my songs. There is a big side to success - you hardly get any sleep - but I know that if I'm working all the time, I'm successful."

"You've got to hand it to Peter and to Mushroom," adds Peter Lorraine, editor of *Top Of The Pops* magazine. "They've worked incredibly hard for this. And Mushroom stuck by Peter when he had his quiet patch."

However, hard work alone is not

enough. Andre's music is a hugely accessible fusion of pop and R&B, and when it comes to image, Andre the beach boy pin-up is well ahead of the competition.

He has a strict diet and exercise routine learnt when he took up kick

boxing in his early teens. This maintains the six-pack stomach shown off in the surf on the video for 'Mysterious Girl' - the definitive Peter Andre image so far.

"Image is important," says Frykberg. "But not as important as the music Peter makes."

Andre himself reckons that his music is best epitomised by *Flava*, a slick and infectious swing track.

"*Flava* is a good indication of where I'm going," he says. "It's very much a feel-good song. In fact, the whole album has that kind of vibe."

"Peter is naturally taking himself into more of an R&B/soul market," adds Frykberg, "although he's still writing strong pop songs."

Natural is full of them - and Andre has most bases covered. In addition to the swing grooves like *Flava* and the light reggae of the UK number three hit, *Mysterious Girl*, *Natural* also boasts a couple of smooth ballads (one of which will be the album's fifth single) plus an update of Kool & The Gang's boisterous 1981 party anthem *Get Down On It*, which has already hit number one in New Zealand and gone top five in Australia.

The latter track marks Andre's debut as producer, but there are no plans to make it a UK single.

"It's a big club track," he says, "but we're not putting it out in the UK because I don't want to leave people confused about the direction I'm heading to."

"For the next album we've approached Babyface and Jermaine Dupri, who both worked on the TLC album, and we've also talked to Quincy Jones. That would be the ultimate. Quincy is *The Man*. My heart is set on the next album being more R&B, yet still commercial," he adds.

Andre starts writing the next album early next year, but the promotional push for *Natural* will extend well into 1997. Frykberg says, "Globally, we'll be working this album for another year. In the UK, Peter will be doing roadshows and TV. Obviously there will be major press ads too. We're going all out on this one. This project is a big, big priority."

Peter Lorraine reckons Andre's huge success was inevitable from the moment he first starred on *Top Of The Pops*.

"The kids on the show were going ballistic for him. The music industry has been missing a solo male pop star for ages. There hasn't really been anyone since Jason Donovan, it's been all boy bands. Now is definitely Peter Andre's time."

Paul Elliott

Act: Peter Andre Label: Mushroom Project: album Songwriters: Andre/Various Publisher: various Studios: various Producers: various Released: September 30

# STEVE LAMACQ ON A&R



Back after a week, and what do I find? Not only is London's Dublin Castle rebuilding its backroom, which scuppered my chances of seeing Preston's top team **Formal One** - but also half the A&R people I know seem to have gone into therapy. Clive Davis's comments on A&R at In The City - in particular the left hook to the head about herd mentality - seem to have hit home. Fact: there's nothing more likely to stop an A&R man in his tracks than a good grilling about his motivations. Everyone has got the practical answer sorted out, the "what do you look for in a band?" question. That's no problem. It's always "energy, ideas and, well basically, good songs." A band is nothing without good songs, right? But wheedle your way beneath the surface and the questions get steadily trickier. Why did you sign Band X for

half a million pounds? Was it to boost your ego? Do your company need the profile? Were you bullied at school? I remember a similar point about herd mentality being made during a panel which featured **Pete Waterman** and **Jonathan King** in Manchester two years ago. In this case the argument centred on A&R snobbery. Were the A&R teams of '94 becoming too obsessed by signing cool bands, at the expense of a quick pop thrill for the teens or long-term songwriting talent? The panel thought so, but then again, the panel weren't apprentice scouts bred on the Madchester and Camden scenes and an inside-out knowledge of the *NME* live pages ... it takes all sorts. The best A&R people are like the best cricketers (sorry for the sporting analogy again, but it's true). They're either brilliant at one thing, a

genuine specialist in their field - or they're a good all-rounder, who signs one band for credibility, one for money and one on a personal crusade. Any thoughts? The reasons for signing bands vary enormously. I mean, I'm motives for securing **Hardybo** are doubt different to Elemental's with their hot new property **Alabama 3**. Both good musically, though. That's what makes this game so interesting ... So it's nice to be back and my thanks to **Satellite** who took my column about summer hits in the right spirit and, for the hell of it, recorded the weirdest version you'll ever hear of *Y Viva Espana*. Good on you. Maybe if we get a few more in we could do an album: **The Best, Worst Summer Songs In The World ... Ever!**

**USE TO WATCH**

**NAVIGATOR**  
The band's second single, *A Little Astronomy*, is one of the slowest and, potentially, most depressing tracks you'll hear this year. They clearly share a strong Larry Cohen influence with Nick Cave and The Tindersticks, but there's something strangely inspired about it.



## GALLON DRUNK

THREE-YEAR LAY OFF RESULTS IN BEST WORK YET

In the three years since Gallon Drunk last released a proper album, frontman James Johnston has used the space to develop the band's unique bar-room garage blues into something more sophisticated, controlled, yet ultimately more powerful.

He describes in *The Long Still Night* as "the result of two years' frustration and growing maturity", but having assumed most of the songwriting duties in a new and expanded line-up, Johnston's songs are the basis for Drunk's most accomplished album yet. Johnston's whispered vocals weave tales of passion and drama, delivered with the energy and sense of brooding menace that has always been Drunk's trademark.

"You could say that they are simple songs delivered in an OTT, melodramatic way," says Johnston. "I love that sense of melodrama. But also the arrangements are more interesting than before, and I've taken more care over the lyrics, not out of the obvious I've had the time, but because the vocals are more important in the overall sound."

City Slang, the German independent which previously licensed Gallon Drunk material for Germany on its old label Crawfish, is releasing this album in Europe. Label boss Christoph Ellinghaus says, "I thought they had a lot more to offer than the last album showed, but I didn't expect what they've come up with. It's beyond my wildest dreams."

On their previous album, *From The Heart Of Town*, Drunk's raw blues was firmly placed in a London setting. Since then, bands such as Blur and Y2K have used the capital as the base for their songs, and Johnston's lyrical preoccupations have moved on. He says, "We were reacting against type. We were being saddled with a blues label, so we did the obvious thing and featured London as a locale."

Now the subject matter comes from the heart. "The whole record is made up of love songs of sorts," says Johnston. On songs like *Geraldine*, a love letter to his wife of three years, Johnston reaches a new level of emotional honesty which he attributes to his increased self-confidence. "I probably wouldn't have had the nerve to do a song like that before," he says. "And it's good to put yourself in a vulnerable situation."

On songs like *Eternal Tide*, *The Road Ahead*, and the title track, the musical maturity that has accompanied Johnston's lyrical development is most evident.

The band have experimented with new keyboard sounds so that they can create what Johnston describes as "a narcotic Isaac Hayes groove" on *The Road Ahead*, or the Doors-ish rumble on *Eternal Tide*. And with multi-instrumentalists in the new line-up, new guitarist and trumpeter Ian R Watson can join sax and keyboardist Terry Edwards to create a brass section on songs like *Two Clear Eyes* - the album's first single - and *The Big Payoff*.

"Before, we were somewhat limited in what we recorded because we were afraid of not being able to replicate it," says Johnston. "Now we have a bigger band, we can do it. The album may be more sophisticated, but it's still exciting, and there's still room for improvisation in performance."

Drunk have retained the immediacy which made the band an important component of the emerging English garage scene, with its strong influences gathered from Fifties and Sixties American music. The album was recorded over three weeks at Milo Studios - with Drunk's regular sound man Jim Noble and Paul Kendall of Mute, who also mixed the record, sharing production duties with the band - and mostly performed live.

But although ex-drummer Max Decharne has formed his own surf-garage outfit, *The Flaming Stars*, Gallon Drunk have clearly moved beyond the retro-garage classification. "I think we have shaken off the influences we've previously been accused of," says Johnston. "Reviews have mentioned them and concentrated on the music, which is great."

Certainly radio support from Radio One's Mark Radcliffe augurs well, and having been inactive for so long, Gallon Drunk are now furiously busy: a European tour followed by a UK tour - and an in-store performance at Virgin's Oxford Street store in London on the album's release - will then see them back in the studio.

"James is on a roll songwriting-wise, and we'll have to put him back in the studio as soon as possible," says Christoph Ellinghaus. David Knight

Act Gallon Drunk Label: City Slang Project album *Sawpunter*; Johnston/various Gish/Gibb Studio; various Producer; various Released out now

# CATATONIA

## WELSH PIONEERS COME INTO

These days, when it seems you can't throw a stick in the music industry without hitting a Welsh act, Catatonia are in the unusual position of being pioneers who are only now releasing their debut album.

Formed in 1992, the Cardiff-based five-piece were for many moons the sole flag wavers for Welsh rock, apart from the Manic Street Preachers, and paved the way for more recent arrivals: Gorkey's Zygotic Mynai, Super Furry Animals *et al.*

Since the emergence of the Welsh scene, however, Catatonia have proved that they can maintain momentum, scoring significant attention for the hood-laden singles *Sweet Catatonia* and *You've Got A Lot To Answer For*.

"We were like the lemmings jumping off the cliffs, doing all the wrong things so our mates in the other bands learnt from our mistakes," says Corys Matthews, relaxing in a Fulham pub garden with the rest of her bandmates after a "back to school" photoshoot for *Smaest Hits* with other up-and-coming acts Smaller, Kenickie and Piece By Piece.

"There is a Welsh scene and we all know each other, but it's amazing how hip it has suddenly become," she says. "We come across people in the business all the time who claim their grannies came from Wales."

Having released singles on indie labels such as Welsh independent Crai, Catatonia established a reputation for their fiery live performances and astute pop sensibilities. Blanco Y Negro's manager director: Geoff Travis first came across the band when he issued their track *The Whale in the Rough*. Trade Singles Club series and subsequently snapped them up for his WEA-backed label.

"They are quite unique," says Travis. "What stands out is the quality songwriting and Corys' voice, which has real soul. I first saw them at a gig in Tufnell Park when they had a keyboard player. They were less coherent then, and I think their new work demonstrates the virtues of playing a lot."

Travis put the band together with producer Stephen Street, who worked on sessions for their debut album, *Way Beyond Blue*, with co-producer Paul Sampson, while mixes were done by Julian Mendelsohn and Tommy D. The song - composed by Matthews and guitarist Mark Roberts - underlines the fact that this is not just another female-fronted post-Britpop act, although the most is made of Matthews' warm, honeyed tones, which suggest the voice of a depraved angel.

While the vaporous *Bleed and the power-pop of Lost Cat* show that

Artist: Catatonia Project

Now that the dust is settling on the round of frenzied releases of a new retro music style suitable for marketing under the banners "cheesy", "cocktail" or "louge", it is time to count the cost of all those elephant colts, giant sideburns and Cripplene safari suits. This is the dawn of the age of post-easy.

Sure, the exotic sounds of the Sixties and Seventies are being assimilated into club culture and modern pop - by acts from Space to Ant & Dec - but did the trend create any worthwhile, lasting new music? After his big Christmas number, Mike Flowers has settled into cosy noveltyhood, while others such as Count Indigo and The Gentle People are have yet to cross over. Meanwhile, in the US, bands like Love Jones are banking on the Stateside revival of the cocktail scene and heading for strictly nostalgic, swing-beside sounds.

There are two easy-associated acts who stand out from the crowd, in that their latest releases display an ability to draw on a range of influences without being swamped by them. Tellingly, both Tokyo's Pizzicato Five and Chicago's Combustible Edison were around long before any such scene emerged.

After releasing nine full albums and 22 mini-albums in their native Japan, alongside two compilations in the UK, Pizzicato Five now consist of musical material Yasuharu Konishi and the striking singer Maki Nomiya, following the departure earlier this year of fellow founder Kit-Taro. Having stripped away the welter of wacky beats and samples (remember the Hawaii 5-0 drum on 1994's *Twiggy Twiggy?*), Sister Freedom Tapes presents a cohesive collection of songs using traditional instruments. From the punk-like slash-and-burn power chords of opening track *Alprilans 96* to the reflective ambience

## STEPPING



EASY DOES IT: CHICAGA'S COMBUSTIBLE EDISON OF Snowflakes. "Now everybody is talking about lounge music I want to do something

### One to WATCH

**SPEEDY**  
The indie-house album a prize record night. Eno's *Wonder* shows a bit of promise, even if it's a stretch now to the top. *Sinatra* also very good. *Butler* developing sound, which fits the popper ends of both *Pulp* and *Blur*, should see them turning up contenders before long.

# IA TO THE OWN

Catania can deliver four-on-the-floor guitar-based rock, the band stretch themselves on a number of tracks. The string-backed infantile is complemented by Dream On's baroque/easy flourishes, while the relentless epic For Tinkerbell bleeds into the overwrought album closer, Way Beyond Blue.

Matthews is hopeful that the album will explode preconceptions about Catania. "A lot of people don't know what we're capable of because they've just heard the singles and think 'they're just another indie band like Sleeper,'" she says. "But we're not. What we're doing is spookier and special."

Matthews is, however, wary of media concentration on her unusual vocal style. "It pisses me off when they go on about my voice," she admits. "There's more going on with us. Sometimes people write about us and ignore the boys completely, when in fact we're a full band where everyone contributes."

Roberts says that the fall arsenal of effects and instrumentation was deliberately used during recording of the album. "When we're in a studio, we give a song what it needs," he adds. "We don't worry about having to play the track live. When it comes to first albums, people too often stick to doing the straight guitar thing, but what's the point in doing that? It's not the Sixties."



The collection represents a greatest hits, in that it virtually every track has previously received indie release, and now the band are itching to test the slew of new songs they had compiled. In October they go on tour as support for the Manic Street Preachers' UK

dates, but that will not stop them trying out new material in the studio.

"Up until Christmas we've gone to record as and when we get the chance," says Roberts. "We want to book ourselves into a studio in Cardiff and start working because we've got a lot of

"It's for all those nationalists who listen to the album and say 'oh, they've sold out because the track-listing shows only English songs. Just when they've forgotten to switch their CD player off, it will suddenly come on and catch them out.'"

Paul Gorman

formulated ideas about what we want to do. Some stuff will be a bit of a departure from what we've done so far—more adventurous with a different approach to arrangement. We'll be experimenting, but it will still be pop."

There is no doubt that Catania have a welter of strong material that will draw on many hands would give their eyes-teeth for access to such non-album tracks as the beautifully bittersweet All Girls Are Fly (Da-De? Remix), which can be found on the CD of You've Got A Lot To Answer For. Meanwhile the inclusion of "hidden" Welsh-language track Gwlad Gwyn on the new album demonstrates their unwillingness to pay lip service to the Welsh Nationalist movement which has been revitalised by the appearance of new pop acts from the valleys. While Matthews refuses to discuss the track "because it's supposed to be a surprise for the punters", Roberts says,

Label: Blanco Y Negro Songwriters: Matthews, Roberts, Jones Publisher: Sony Music Studio: Maison Rouge Released: September 30

## POST EASY FROM THE EASY LISTENING BOOM



AND TOKYO'S PIZZICATO FIVE HAVE FOUND NEW LIFE BEYOND EASY LISTENING

listening band. For the next album I want to head for a European, romantic sound. It will be very baroque and rococo."

The Pizzicato Five profile has been raised by inclusion of their work on fashion industry film soundtracks Pret A Porter and Unnipped, and Mike Holdsworth, head of Matorador Europe, reckons they have shifted a total of 40,000 units in the UK in the past 18 months. "Their last single (Happy Sad) was played on Radio One for four weeks, and I think they are the most important Japanese artists since Eighties acts such as Yellow Magic Orchestra or Sakamoto," he adds. "They have transcended that easy listening thing because there has always been so much more to their music—it's very exciting how they can take different musical strands and combine them into something new and fresh."

The coming months see Pizzicato Five involved in a number of projects—another mini-album, Combination Spziale, is planned for release by the end of the year, and a full album of new material scheduled for next summer. Yonishi is also a prime mover in new Japanese exotica/dance compilation Sushi 3003, an astoundingly consistent collection whose highlights include tracks by SP 1200 Productions and Les 5-4-3-2-1.

Sushi 3003 is released in the UK by Germany's Bungalow Records, European home to Chicago's Combustible Edison.

The Five-piece—featuring the charm of Miss Lily Banquette and the demure urbanity of guitarist/leader The Millionaire—were signed to Sub Pop in the US in 1993 and their second album Schizophrenia finds their way back on the music of Les Baxter and Yma Sumac achieving new heights.

"We've been playing together for about 15 years," reveals The Millionaire from his Chicago lair. "I always harboured an enthusiasm for the glittering world of easy listening, even as a young punk rocker I did a lot of thrift shopping. Buying record covers for 10 cents is a way of inexpensively decorating your apartment."

By 1990 he was hooked up in Las Vegas "disgusted and disenchanted" with the US music scene, and ready to quit. As a final gesture the band put on "a sensory extravaganza" which struck a chord, revitalising their enthusiasm for exotic music.

Signed to Sub Pop on the basis of a four-track demo ("they were getting heartily sick of grunge by that stage," the Millionaire explains), Combustible Edison released debut album I Swinger and toured consistently, once as a support for Bryan Ferry. Last year the group supplied the soundtrack to the Quentin Tarantino-produced Four Rooms film and keyboard player Brother Cleve has embarked on a collaboration with Request, founder of "space age backbeat pad music."

"When we started we were the only people we knew doing this stuff," he says.

"Audiences didn't like it at first and it's been surprising how it's taken off. But we're not retro. Instead we're working from a proud tradition but going forward with it."

An avowed fan of the Bristol trip hop scene as well as New York jazz, The Millionaire says the group's next album will mark a departure.

"I listen to danceable stuff and electronic sounds like musique concrete," he says. "We'll probably reflect that in our next releases, and it would be great to bump the purists out."

Paul Gorman

# TALENT



**FLYSCREEN**  
MCA's Welsh pop are not as glibly contemporaries, but make their mark with impressively tuneful pop anthems. Their second major effort, Chappergone, is their last to date and adds another string to led-boys-of-bow.

Sleeper are an exceptional band in many respects. Exceptional because, while all other Britpop acts were mollycoddled by the press and lauded into the charts without a note of criticism, they were vilified, mocked and, occasionally, even ignored.

But they have proven themselves to be truly exceptional by surviving the taunts and coming out as one of the biggest indie-styled acts of the decade.

The band's record company, Indolent, has long maintained that adverse press coverage has not affected the band's UK sales, which is borne out by debut album *Smart's* 130,000 UK sales and *The It Girl's* 170,000 to date. It went gold in six weeks, whereas their first album took nine months to top 100,000.

*The It Girl's* sales are also receiving another boost with the release of a fourth LP cut *Status Quo*. And Indolent is coinciding the single's release with a massive TV advertising campaign for the album.

"We're all hoping the campaign will push the album towards platinum status," says Indolent A&R Ben Wardle. And this has happened after what he describes as, "an almost constant vilification surrounding the record in the press, so it's been very difficult to know how the record was going to do."

At the centre of this story of success in the face of adversity is, of course, Louise Wener. The fact that *Sleeper's* leading personality has a serious opinion on just about everything has made her good copy from day one. It helped gain the band exposure to start with, but it has also provoked varying degrees of antagonism, which has arguably coloured judgements of *Sleeper's* musical output.

Wener, who during *The It Girl's* recording expressed confidence that the band were making huge strides forward with producer Stephen Street, now feels entirely justified. She says, "I'm immensely satisfied with how it turned out. It's a very good record, with more developed, better songs than the first album. And that's why it's done well."

"When we first started we used to read all the press and react to it. But it ceases to be significant," she says. "Now you have more bands getting access to radio and TV, which has become far more important in making bands

# SLEEPER

## SUCCESSING IN THE FACE OF ADVERSITY



popular and keeping them there."

Wener believes the power of *NAME* is vastly overrated and contends that it is the programming changes instituted by Radio One in the past year that are keeping the music scene healthy. "It used to be you'd never hear the bands you'd read about, but now kids are making their own minds up and that's how it should be," she says. "It's better than being told what to buy by some thirty-something journalist on a music paper."

*Sleeper* have certainly benefited from Radio One's support, particularly from Chris Evans, who has championed the band on his TV show *TFI Friday*. Wener has now also hosted an edition of *TOTF*, sealing *Sleeper's* arrival in the pop mainstream.

Pete Thompson of *Vital*, which distributes *Sleeper* material, recognises the pattern. "Bands progress in sales from indie shops to chain record shops to Woolworths. And *Sleeper* have sold across the board, including Woolies," he says.

Thompson adds that retailers were also aware of the negative press the band had gained, which influenced initial orders.

"The shops needed to see the record selling and then establish a re-order pattern and that's what's happened," he says. "The band have worked hard, their profile is getting stronger and stronger. Now we have orders for another 10,000 going to a major chain."

Part of that strengthening profile has been due to coverage in the non-music press: Wener has featured in *Company* and, more surprisingly, *Vogue*.

Wener herself figures *Sleeper's* audience are, "the same kind as always, only there's more of them." She reckons the audience at concerts is about 60/40 in favour of men. "A lot more women are coming to gigs, but women are generally coming to a lot more gigs than before. It's more to do with that than being particularly into us."

They also may come simply to accompany their boyfriends. As Dan McGrath, producer of Evans' breakfast

show, says, "It's no secret that Chris fancies the girls off Louise," and no doubt many young men feel the same way.

Wener expresses ambivalence about her pop star status. "I don't know what that means. It's a strange thing that people say about you, and mostly means having to do all the bullshit shit between actually writing and playing. But basically I feel the same, my viewpoint hasn't changed."

Wardle is clear on why he first signed *Sleeper*. "They were like Dusty Springfield singing with *The Fixies*, and they haven't really changed," he says.

"They've accentuated those elements, but Louise has always written fabulous tunes and there has just been a gradual awakening of fans."

McGrath confirms that it still comes down to the music. "They consistently produce good tunes, and that obviously warrants our support," he says, while Thompson predicts the forthcoming *Sleeper TV* ad campaign will merely confirm that fact in the minds of the public.

"You'll hear four very infectious songs, all in 30 seconds. We're expecting a big jump after that," he says. Wener says she is always happiest in the studio. "I definitely want to get on with writing the next record. Writing and recording gives me the most pleasure. It's the reason you go into it, and what keeps you sane later on, she says."

And Wener's songwriting skills have just earned her most significant honour, *Elvis Costello* has recorded a cover of their What Do I Do Now? Having recently supported *Elvis Costello* on tour in America, *Sleeper* have covered *Costello's* Other End Of The Telescope (from his last album) as a B-side to *Status Quo*, and Costello has returned the compliment.

So maybe it's no surprise Louise Wener is not interested in what *NAME* may write about her. "What I care about is that we're getting an audience," she says. "The last British tour was brilliant. When you hear people singing along to stuff you've written... you can't undervalue these things."

David Knight

Act: *Sleeper Project* single Label: Indolent Songwriter: Louise Wener Publisher: Sony Music/ATV Producer: Stephen Street Studio: Maison Rouge Released: out now

### IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
AKIN	mixes	WEA	Mickey D	MARCUS (London)	Roger Russell
SHOLA AMA	tracks	WEA	Mickey D	RG JONES (London)	O'Influence
CAST	album	POLYDOR	Debbie Harks	WHITFIELD STREET (London)	Brendan Lynch
DEPECHE MODE	tracks	EMI	Papa Jazz	WHITFIELD STREET (London)	Tim Simenon
EVITA	tracks	EMITE	Jill Batts	SARM WEST (London)	Johnny Douglas
GUN	tracks	SCRATCH	Colin Smith	WHITFIELD STREET (London)	Nigel Wright
GUN	tracks	A&M	Sara Macnae	SARM HOOK END (Berks)	Andrew Ferris
GABRIELLE/EAST 17	track	LONDON	Nine Block	SARM EAST (London)	Russ & Foster
BIANCA KINANE	album	PWL	Bridlee Spreadsborough	RED BUS (London)	Phil Lawrie
LIGHTNING SEEDS	album mix	EPIC	Jan Cousins	WHITFIELD STREET (London)	Glen Bridgie
BILLY MACKENZIE	album	NUDE	Yvette Lacey	WHITFIELD STREET (London)	Glen Bridgie
KAREN MATHERSON	album mix	SURVIVAL	David Rome	ORINOCO (London)	Ian Davies
OFF WORLD	album mix	CREATION	Kie Boutis	ORINOCO (London)	Donald Shaw
BETH ORTON	tracks	HEAVENLY	Jeff Barrett	ORINOCO (London)	Chris Groothoven
PEACE BY FORCE	album	DJ TONONZ	Brian Freshwater	RG JONES (London)	Derek Bramble
SIMPLY RED	tracks	SO WHAT	Andy Doff	WHITFIELD STREET (London)	Mick Hucknall
RACHEL STAMP	tracks	WEA	Glen Cooper	BATTERY (London)	Tim Lewis
YAZZ	mixes	EAST WEST	Mandy James	BATTERY (London)	Tom

Confirmed bookings via 21 September 1996. Source: Era

Use to WATCH

DELTA

The Mosley band are not unlike Ocean Colour Scene in their sad, fashioned, moorland, but the song quality is of a singularly high standard on their first CD *Gettin' Over It*. They're closely tied to The Doors and John Lawrie, but look like carving out their own mark.

# FAST FORWARD FOR VIDEOS

**F**rom the specialist music retailer's point of view, video must be the trickiest format of them all. The public expect to see those longforms racked alongside the audio releases by their favourite acts, but they don't necessarily want to buy them – not when the kids are screaming for the

latest Disney title which is on special offer at the supermarket down the road. With half of the year's total video sales – and its most exciting releases – coming in the last quarter of the year, music retailers are faced with the further quandary of correctly estimating how much shelf-space they can afford to give over to a genre which has had difficulty holding its own over the past 12 months. In this supplement, *Music Week* examines the facts and figures of the UK video market and offers a comprehensive guide to what should be the best-selling new releases over the next three months.

# BOUNCING BACK FROM THE SUMMERTIME BLUES

AFTER A SIGNIFICANT SLUMP IN SALES DURING THE SUMMER, THE UK'S VIDEO SECTOR IS AIMING TO RECOVER LOST GROUND WITH SOME DETERMINED MARKETING CAMPAIGNS IN THE RUN-UP TO CHRISTMAS. STEVE HEMSLEY REPORTS

**T**ake a large helping of European football, mix with a quantity of Olympic action, stir in a healthy spell of hot weather and add a lack of quality titles and you should have a recipe for disaster for the retail video trade.

Yet retailers and video companies remain divided over whether or not this summer's lethal cocktail of external factors has left the industry with a bitter taste in its mouth.

Figures from the British Video Association show that sales throughout the year were up by 2.8m units in the 1995 figure, with the market for the first six months up 7% at 17.7m units. However, in June, the month when many believe the traditionally fragile summer market begins, sales were down 3% year-on-year to 2.8m units.

Bill Cookburn, chief executive of the second largest video retailer WH Smith, says "full" video releases throughout June and July contributed significantly to disappointing summer sales, adding to the group's woes after it announced a half-time pre-tax loss (of £195m) for the first time in its 204-year history.

WH Smith took a 12.5% share of all video sales in 1995, according to BVA estimates, and was the second largest video retailer behind Woolworths (20.0%), which is increasing its marketing activity this autumn to counter the summer downturn.

At HMV, senior video buyer Andy Anderson is in no doubt that summer video sales were affected by the combination of extensive television coverage of glamorous sporting events and the warm weather.

He says, "Euro 96 had a severe effect, while the good weather is always bad news for us. A video must be watched, it is not like an audio release which can be



TOY STORY: SET TO INVIGORATE BUSINESS THIS AUTUMN WITH THE LATEST DISNEY BLOCKBUSTER

played in the background." He adds that slower than usual summer sales will require more aggressive marketing by all retailers this autumn.

The summer market usually accounts for only 15% of annual video sales, which means only a slight uptick in trade is needed during November or December to recoup any lost business.

"The importance of the autumn market cannot be understated. Between 1991 and 1995, an average of 7.2% of annual sales took place in October (1995 7.3%), 11.6% in November (11.2%) and a massive 29.3% in December (31.1%). In total, a half of 1995's video purchases took place in the final quarter with

March, boosted by Easter sales, the only other month to make a significant contribution, at 7.4%.

Leading video distributor Technicolor, which enjoyed a 33.5% share of the physical distribution market in 1995 (source: CIN), is confident of a bumper Christmas. It has an impressive client list including Buena Vista and BBC Video, and sales and marketing director Richard Gray says it is prepared for the autumn rush which will greet releases such as Disney's *Toy Story* and Wallace & Gromit's *Close Shave*.

"Summer has been slow this year, but the industry finds it hard to legislate against popular summer sporting events and the

weather. For Christmas, we are in close contact with all our clients and work well in advance to ensure there are no delays." Technicolor is also a duplicator and manufactures around 52m units a year, including much of EMI's video output.

Independent music and video stores should benefit more than ever from the festive gift market this year as video companies appear to be keeping more and more of their top titles back until the autumn.

In fact, Michael Dillon, owner of The Record Factory in Paisley, says Christmas is the only time of the year that he can guarantee a reasonable margin from video. However, he stopped selling the

potentially lucrative Disney titles a couple of years ago after discovering he could buy them cheaper at supermarket chain Safeway than from distributor Buena Vista.

He says, "We may stop selling video for the rest of the year because the demand is just not there. Music video sells well at Christmas, but record companies are saving up their big releases and we cannot always afford to stock them all."

Dillon is angry at what he sees as a deliberate attempt by the grocery chains to use video alongside music as a carrot to tempt people into their stores. This is a trend unlikely to disappear, however. In 1995, Tesco and Asda had each secured a 4.5% share of all video sales – more than Our Price's 3.5% and closing in on HMV's 6.5% and Virgin Retail's 5.0% – while Sainsbury took 2.5% of trade and Safeway 2%.

Buena Vista's director for marketing James Thickett sympathises with the independents but says the non-traditional market cannot be ignored.

The sector's CIN market share is around 19%, but he estimates that, once grocery chains and others are included, that shoots up to nearly 30%. "Success from video depends on the title. *Pulp Fiction*, for example, sold better through music stores than the supermarkets," he says.

Ian John, buying manager at Asda, says video is a small part of the overall product mix but is important for attracting customers at Christmas. Music and video takes up 6,500 linear metres throughout the 207-strong chain, with a two-thirds-to-third split between music and video, which mirrors sales. Last year, 10% of Asda's annual video trade took place in the week before >

### ► Christmas.

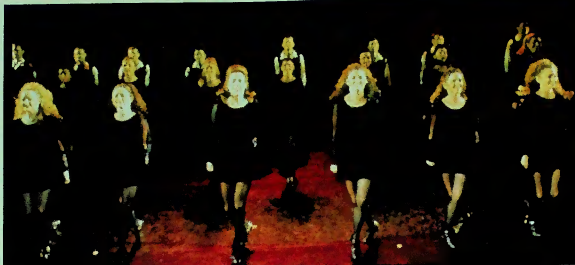
"The bulk of our video offering is kids' product. We have our own kids chart and a general interest chart. At Christmas, we increase the amount of space we allocate to video, but are more selective about the titles we stock," says John.

Not surprisingly, the video companies also welcome the expanding non-traditional sector which has been largely responsible for the market's growth in value and volume terms for 10 successive years. In 1995, total retail sales were £785m from 73m units, up from £685m and 66m units in 1994.

More outlets means more opportunities to minimise any summer slump. Fox Video, however, has tried to create a year-round market by concentrating on video series.

It has sold more than 1m units of its X-Files series with sales of the first title, *Unopened File*, reaching 500,000 since its release in January. Its success helped the company record a 60% year-on-year sales increase in the first half of 1996 and earned it the honour of number one video company in January with a 13% market share, a significant improvement on the 8% - and seventh position - it achieved for the whole of 1995.

Sales director John Stanley says, "The X-Files has helped us through the summer months and our marketing support throughout the year is changing with non-traditional grocery outlets asking us for merchandising for the first time. Our indie customers, however,



**RIVERDANCE: THE ALL-CONQUERING STAGE SHOW HAS A NEW VIDEO OUT, BACKED BY £800,000 WORTH OF ADVERTISING**

will still benefit from our non-retailer specific advertising."

Another company adapting its marketing strategy to encourage summer sales is Carlton Home Entertainment. The group has experienced considerable corporate changes over the past three years and it announced in the spring that its audio division was returning to its budget roots.

In July, the decision was taken to launch a superbudget video label called Hallmark to be promoted alongside the audio range of the same name.

Hallmark is initially focusing on children's product with 19 titles, retailing at £2.99, released this summer including *Fun With ABC*

and *Fun With Colour*.

Video marketing manager Clare Throup says the launch of Hallmark does not signal a move away from full-price video. "It is another string to our bow and the launch in July was to catch the school holidays," she says. The company's strong full-price autumn line-up includes Jimmy Tarbuck's *Nightmare Holes Of Golf II* and a title based on the ITV series *Soldier Soldier*. The Paddy & Tucker Story, designed to relink the Robson & Jerome consumer market.

The success of Robson & Jerome and other titles such as *VCI's Riverdance - The Show* and *Les Miserables* has

developed a more mature video consumer group. Sales of *Riverdance - The Show*, for example, have reached more than 1.7m units and *Les Miserables In Concert*, released earlier this year, had achieved healthy sales of 150,000 units by the summer.

This has given the music video market a boost at a time when the genre continues to decline. In the second quarter, unit sales of music video were 513,000, down from the 765,000 recorded for the same period last year.

Robert Callow, sales director at VCI, says the company could never have predicted the success of *Riverdance*. "Music video has traditionally been a difficult

market to crack, but we have shown that there is an older market that will go out and buy video if the right titles are released," he says.

A new *Riverdance* title is out this autumn focusing on the show in New York. It will be marketed alongside *Les Miserables* using the slogan *The Greatest Shows On Earth* and be supported by £800,000 worth of advertising.

There is little doubt that the UK video industry will shrug off the summer slump and rub its hands in preparation for another bumper Christmas. A healthy product release schedule, previewed on page 22, should ensure it is not disappointed. ■

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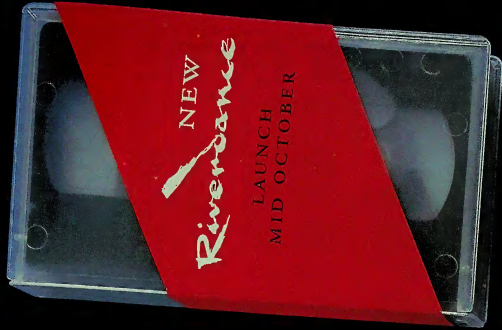
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## FEATURE FILM

**TOO YOUNG TO DIE** (Odyssey Video). Out now. Brad Pitt and Juliette Lewis star in the true story of a girl facing the death penalty for murder. Backed by competitors, promotions and consumer advertising tilted towards the female market.

**APOLLO 13** (CIC Video). Oct 7. This Oscar-winning space thriller spearheads CIC's autumn drive and will be supported by a £450,000 two-week national TV campaign.

**THE YOUNG AMERICANS** (Cinema Club/VCI). Oct 7. Harvey Keitel stars as a tough narrative cop. Just one of a strong batch of October Cinema Club releases in classy packaging, retailing at a budget £4.99.

**SCREEN CLASSICS TRIPLE PACK - New Jack City/Passager 5/The Last Boy Scout** (Warner Home Video) Oct 7. Plenty of explosions, kidnappings and car chases on this triple bill to keep action fans happy.

**CHRIS FRENCH** (Entertainment in Video). Oct 14. Brad Pitt and Morgan Freeman star as the mismatched detectives. A film advertising campaign will support.

**CITIZEN KANE** (4 Front). Oct 14. A low price debut for the Orson Welles classic. Also includes a documentary about the film.

**HALLOWEEN - WIDESCREEN** (MIA) Oct 21. A new uncut, digitally remastered version of the John Carpenter classic which leads an



assault on the Halloween horror market. Other titles being promoted with special PG include Hell Night, Parasite, Piranha 11 and Fido To Black. **TOY STORY** (Buena Vista Home Entertainment). Oct 16. This computer animated film leads Disney's Christmas line-up. Backed by phased TV advertising and rocket-themed PG.

**TRANSPROFITING** (PolyGram Video) Nov 4. The third biggest British film of all time. Its best-selling soundtrack album makes it a perfect release for music stores.

**TO DIE FOR** (PolyGram Video). Nov 4. Nicole Kidman stars as the career-obsessed TV weather girl. There will be heavy-weight TV and press advertising.

**FRENCH KISS** (PolyGram Video). Nov 11. Romantic comedy starring Meg Ryan and Kevin Kline.

**BASE** (Video). Nov 11. The story of an orphaned piglet who thinks it is a sheep dog is supported by a £1m TV advertising campaign.

**THE AMERICAN PRESIDENT** (CIC Video). Dec 2. Michael Douglas and Annette Bening star in this romantic comedy.

**CHILDREN'S**  
**101 DALMATIANS** (Buena Vista Home Entertainment). Out now. One of Disney's best-loved classics that cost £4.5m at the UK box office when it was re-released last year. TV ads and high-profile third party tie-ins will ensure this is a

## PRODUCT GUIDE

KAREN FAUX REVIEWS THE AUTUMN'S KEY VIDEO RELEASES, FROM JARVIS COCKER TO PRINCE NASEEM AND ROY 'CHUBBY' BROWN



**CHRISTMAS** blockbuster.  
**MONSTER BANANAS IN PYJAMAS** (Cartoon Home Video). Out now. Competitions and coverage in the women's and parenting press will boost sales of this title for preschool children.

**DENNIS THE MENACE** (PolyGram Video). Oct 7. *The Beano* hero, with a 300,000-plus video sales track record, is back with two episodes which feature in the series repeated on TV this autumn.

**BARNEY ONE-TWO-THREE-FOUR-SEASONS** (PolyGram Video). Oct 7. The purple dinosaur has notched up sales of almost 500,000 units to date and this should be another winner.

**JACKSONE** (BMG Video) Oct 7. Contains two episodes from the Channel 4 Street Sharks series. Another two titles will be released before Christmas and BMG will be rolling out a national TV and press campaign.

**NODDY THE MAGICIAN** (BBC Video). Oct 7. Five new episodes in distinctive red and yellow packaging that tie in with two more books set for release in the autumn.

**WILLIAM'S WISH WELLINGTONS** (BBC Video) Oct 7. More animated adventures about the boy with the magical red wellington boots. A new TV series and two new books will bolster sales.

**MUPPET TREASURE ISLAND** (Buena Vista Home Entertainment). Oct 18. A quick theatrical to retail window will help maximise the business for this latest Muppet feature. Marketing includes trailers on TV advertising and 101 Dalmatians and a three-week TV advertising campaign.

**TOTS VIDEO - FUN WITH FRENCH** (Ragdoll/VCI). Oct 21. French-speaking puppet Tilly introduces basic French words, phrases and songs.

**CABBAGE PATCH KIDS - THE NEW KID** (BMG Video). Oct 28. With Mattel's re-promotion for the toys now in full swing prospects look good for this special that was seen on GMTV in the summer.

**THOMAS THE TANK ENGINE CHRISTMAS VIDEO** (VCI) Nov 4. Five festive stories



about the engine who has generated sales of 2m units. An RRP of £9.99 for 100 minutes makes this a good value buy.

**RUGRATS: THE SANTA EXPERIENCE** (CIC Video) Nov 4. A big following from Saturday morning TV will ensure this witty cartoon does the business.

**COMEDY**  
**MRS MORTON - BEST OF SERIES 1/2** (BBC Video) Oct 7/Nov 4. A press and promotional campaign will back these two releases, which will also be helped by the screening of a new series of the comedy chat show on prime-time BBC1.

**GEORGE MARSHALL - THE FINAL FRONT-UP** (BMG Video) Oct 7. The stand-up comedian pays homage to life on the Starship Enterprise. Ads will run in the specialist sci-fi magazines.

**MEN BEHAVING BADLY - SERIES 5** (VCI) Oct 14. National press and poster ads will support this release as well as the entire back catalogue of the sitcom.

**MAUREEN LIPMAN - LIVE AND KIDDING** (BMG Video) Oct 21. Lipman will be hard at work promoting the video while a national press advertising campaign will roll out on release.

**ROY CHUBBY BROWN - SATURDAY NIGHT BEAVER** (PolyGram Video). Nov 4. Brown has sold more than 1.8m videos. A new album and two singles will help this new video add to the tally.

**LIZ BAWN - STREETS AHEAD** (PolyGram Video) Nov 4. An audience with Coronation Street's Vera Duckworth. Dawn will be on a PR roadshow in the run up to Christmas.

**HARRY ENFIELD & CHUMS SERIES 2** (BBC Video) Nov 4. This release coincides with the BBC1 repeat of series one. Enfield will be active on the promotions trail.

**REVES & MORTIMER - SHOOTING**



**STARS** (BBC Video) Nov 4. The pair have a new TV series and are boosting the UK, which should boost sales of this compilation.

**SIR LES PATTERSON LIVE** (VCI). Nov 11. An 18-rated, adult comedy show. A nationwide promotional tour and simultaneous book release will catch fans.

**MUSIC**  
**BOYZONE - LIVE AT WEMBLEY** (VCI) Oct now. This features all the boy band's hits. A new single and a teen press campaign will ensure sales carry through to Christmas.

**REM - ROAD MOVIE** (Warner Video). Sept 30. Interviews and 15 hits filmed live on last year's Monster-World Tour.

**JOCKSON BROWNE - GOING HOME** (Warner Video). Sept 30. Includes interviews, performances and rare footage spanning 25 years of the singer/songwriter's career.

**OASIS... THERE AND THEN** (SMV). Oct 14. Live footage from their Earl's Court and Maine Road gigs plus interviews. It will be available wrapped with a special three-track live CD. A heavyweight press campaign will support.

**NET DIAMOND - UNDER A TENNESSEE MOON** (SMV) Oct 14. Jackson performs tracks in Nashville. Marketing will target the women's press.

**MICHAEL JACKSON - HISTORY ON FILM VOL 11** (SMV) Oct 21. Jackson's new single Stranger In Moscow and an autumn re-promotion of the HiStory album will help to build sales.

**CLIFF AT THE MOVIES** (PolyGram Video). Oct 21. All of Sir Cliff's

movie songs such as Summer Holiday and Living Doll linked by interview footage.

**MICHAEL FLATLEY - LORD OF THE DANCE** (VCI). Oct 21. The new dance show from Riverdance star and creator Michael Flatley which proved a sell-out success when it toured the UK.

**FAST 17 - GREATEST HITS** (PolyGram Video) Oct 28. This coincides with the release of a companion album and a UK tour.

**TINA TURNER - WILDEST DREAMS CONCERT VIDEO** (Feedback Fusion/Games Entertainment) Oct 28. A 90-minute tape that captures Turner live on stage at Amsterdam's AX Stadium, backed by strong PG and consumer press advertising.

**PULP - A FEELING CALLED LIVE** (VCI) Oct 28. The band live at London's Brixton Academy. There will be a strong press campaign and in-store support.

**THE OFFICIAL STORY OF PAVAROTTI** (Feedback Fusion) Oct 28. Concert footage and in-depth interviews with the tenor. Press coverage in the nationals and classical music magazines will fuel sales.

**NEW RIVERDANCE - LIVE FROM RADIO CITY** (MIA) Oct 28. Riverdance hits Broadway in full widescreen and Dolby surround sound with some new thrilling routines.

**BARRY MANLOW** (BBC Video) Nov 4. A live recording of New York's Radio City Music Hall which coincides with a new album due in London before Christmas for press, TV and radio interviews.

**QUEEN - MADE IN HEAVEN: THE FILM** (WarnerVideo) Nov 11. Eight concept videos, made in conjunction with the British Film Institute, bring a new dimension to the music of the album.

**ROBSON & JEROME - JOKING APART** (BBC Video) Nov 11. This video by the singing actors will be



simultaneously released and marketed with their new album *Take Two*.

**SPECIAL INTEREST**  
**STAR TREK: THE ORIGINAL SERIES VOL 1/DEEP SPACE NINE VOL 4** (Star Trek Voyager Vol 2, 10 (CIC Video) Oct 7. The original series has been digitally remastered. Exclusive introductions by series stalwarts James 'Scotty' Doohan and George 'Sulu' Takeki also feature.

**GROMIT'S KNIT KAT & CLOSE SHAVE** (BBC Video) Oct 7. An appealing novelty package which contains pattern, needles and wool for making Gromit's bright striped scarf. Has an RRP of £14.99.

**UNLEASHED (First Intergroup)** Oct 14. Veterans Gareth Chilloct, David Richards and Gareth Davies star in a live version of the popular rugby video series.

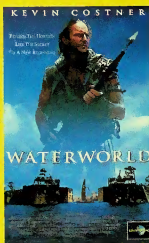
**BABYDOLLS Vol 16** (Warner Home Video) Oct 14. Another volume from Channel 7's sci-fi series with two episodes unseen on TV.

**JEREMY CLARKSON UNLEASHED ON CAR** (VCI) Oct 28. Top Gear's Clarkson surveys the best, the worst and the fastest cars in the world over four. Strong PG will support.

**PRINCE NASEEM - LICENSED TO THRILL** (PolyGram Video) Oct 28. This includes all of Naseem's 1996 fights along with previously unseen footage.



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## VIDEO

**ELTON JOHN: Tantrums & Tiaras (VCL 043943).** This two-hour documentary, including more live footage than the television version, is enjoyable and unbelievably candid, including several squirmy sequences most stars would have consigned to the cutting room floor. □□□

**MORRISSEY: Introducing Morrissey (Warner Music Video WMV759 38418-3).** Loyal fans will think it has been worth the wait, but it's difficult to envisage this no-frills footage of the 1995 tour attracting a new audience. □□□

## SINGLES

**MARK MORRISON: Trippin' (A&M 075 CD1).** This laid-back remix of the album track is nowhere near as immediate as Crosby, but Morrison's distinctive vocals should guarantee another Top 10 hit. □□□

**LAKA MONTANES: Anyway (Lakota LAK003CD).** The Dublin quartet make a decent bid for the big time with this splendidly noisy glam-punk single. Rory O'Keefe's voice is an acquired taste, but it works on here. □□□

**BALLY SAGOD: Dil Cheez (Higher Ground XPC0814).** A wonderfully languid taster for Sagod's new album, Dil Cheez is a gorgeous blend of lush Asian vocals, Bollywood samples and chilled out beats. □□□

**DWEET: No Hit Wonder (Damaged Goods DAMG000104C).** Much-vaulted power pop contenders stray too far into indieism for chart action this time around. But the promise is there. □□□

**BOYZONE: Words (Polydor 5753362).** Just when everyone has readied themselves for Boyzone's ascent to mega-stardom, they go and release their worst single to date. It will still make a respectable hit, but this cover of The Bee Gees' 1968 hit is terribly uninspired. □□□

**LA GANZ: Like A Playa (Jive CD405).** Laid back to truly horizontal proportions, this swings with stunning style, linking soulful rapping with silky vocals, but threatening to steal Boy II Men's crown in the process. □□□

**INC0GNITO: Out Of The Storm (Talkin' Loud TLC014).** More pleasant listening jazz funk from Bluey Maunula's crew, this time supplemented by Mayra Leal on vocals. Some strong mixes could spread the word beyond their fanbase. □□□

**DUKE: So In Love With You (Punka CDPOK01A1).** Second time round for the Georgia soulster's silky smooth debut, evoking the infectious wares of War's Low Rider and the vocal splendour of Marvin Gaye. □□□

**SUNGBACKS: All Pop, No Star (Virgin VSC0169).** Imagine As Tears Go By with a G's beat as performed by Hole and you're still within a cat's whisker of this quartet's second single offering. □□



SOLAR RACE: DISPLAYING COOL INFLUENCES

**COTTONMOUTH: Overload O' Love (Atlantic 7502562Z).** The Lancaster trio reach for Doggy heights of indie-popdom, but end up sounding rather like the Waterboys having a stab at Oum On Peel The Noise. □□

**TONY DI BART: Falling For You (Cleveland 30 FLEC 1303).** A far cry from his upcoming 1994 chart topper, The Real Thing, this is a soulful ballad, which should tempt Tony Rich and Lighthouse Family fans. □□□

**EGGOS: Chill Out (Internal Affairs KGBD 02).** This house track incorporates the Horse With No Name melody, sung by a distinctly un-Bjork like Icelandic woman. It's a weird combination, but it works. □□□

**THE DIGGERS: Nobody's Fool (Creation CRESC024).** Label boss Alan McGee's home-town loyalty continues with this Glaswegian foursome who deliver well-rounded indie-pop, but, sadly, of the heard-it-all-before variety. □□□

## SINGLE OF THE WEEK

**GENEVA: No One Speaks (Nude NU22CD).** The long-awaited debut from Aberdeen's holy-tipped guitar rockers lives up to the hype, with Andrew Montgomery's extraordinary vocals marking him down as a not-too-distant-future star. □□□

## ALBUMS

**MIDNIGHT: Ill...Breathless (Columbia 485402 3).** Raw, on the edge, but totally accessible, Breathless is a musical journey of varying moods, though always of crackling quality. Reminiscent in places of U2. □□□

**SUSANNA HOFFS: Susanna Hoffs (London 8289A12).** Mosty peened from the heart, this quality work is more Eternal Flame than Egyptian, immersed in dreamy vocals, gorgeous harmonies and first-class songwriting along with a few interesting covers. □□□

**HERBERT GRONEMEYER: Chess (EMI UK 1C742936312X).** Huge in his native

Germany and beyond, Gronemeyer turns to England, and most notably Gabriel and Phil Collins, for inspiration. His songwriting gift is no doubt, but this lacks any real bite. □□□

**LUTHER VANDROSS: Your Secret Love (Epic 683642).** Vandy Vandross hasn't sounded in such great form in years and, while individually some of the songs here aren't the greatest he's recorded, combined they create a satisfying collection. □□□

**KENNY G: The Moment (Arista CD07822 18332).** More of the same from saxophonist Kenny G whose last album sold 14m units. This one, which includes two ballads featuring Toni Braxton and Babyface, should please his fansbase. □□□

**VARIOUS: SAC Makes Me Want To Smoke Rock Vol. 2 (Ankt CD070).** This leekbeat sampler features four new Welsh acts, with RH Rowland's off-kilter crooning and Melys' mood-driven pop the standouts. Super Pury-crossover status seems unlikely, however. □□□

**SOLAR RACE: The Peel Sessions Bar Two (Silvertone EDC0254Z).** With their debut album imminent, London underground perennial Solar Race release a Sonic Youth-drenched Peel session mini-album that displays a lot of cool influences, but little inspiration. □□□

**THE QUEERS: Don't Back Down (Lookout! 140CD).** Fourteen tracks of rather excellent dumb-ass Californian punk, two parts Joey Ramone to one part Brian Wilson. This is raw, Bud-fueled nonsense at its best, that could just do a Weezer. □□□

**BETH ORTON: Trailer Park (Heavenly HWVLP 17).** Orton's folk canvas is daubed with a dash of contemporary dance, which pitches straggles when the pastoral melds with the modern. A genuine talent, evoking memories of Sandy Denny, more than the Alan crowd. □□□

**DEEP PURPLE: Fireball - 25th Anniversary Edition (EMI CDDEEPP 2).** Classic line-up,

classic title track and as Tull recently proved, there's brass to be had in these anniversary reissues. □□□

**VARIOUS: Laurent Garnier Labatoire Mixes 1&2 (React REACT087).** The Parisian DJ extraordinaire Garnier works his magic once again on a selection of current and classic house and techno tracks from such artists as Robert Armani and Sean X. □□□

**VARIOUS: Tribal Gathering '96: The Album (Universe Recordings UNW001CD).** The Universe imprint debuts with a DJ mix album (featuring Marshall Jefferson, Gayle San and James Lavelle) taken from this summer's Tribal Gathering. Lavelle's lo-funk eclecticism is the highlight. □□□

**RICK WRIGHT: Broken China (EMI EMO 1096).** Pink Floyd's keyboard player's solo album has some sufficiently Floyd-esque moments to please their fanbase, but the balance is mostly Seventies synth doodlings with limited appeal. □□□

**THE VIOLET BURNING: The Violet Burning (Dome Records DOM1002).** At times recalling sounding like David McComb, vocalist Michael Prizel leads his localist foursome with a varied album mixing indie with post-punk. □□□

**SUMMIT: Wreeding The Cliff Edge (Radar SCAN018).** Some heavy dub with bong drums till this world music release into an engaging musical landscape. □□□

**VENT 414: Vent 414 (Polydor 533042).** Mike Hunt's new combo are a far cry from The Wonderstuff, with noise rather than melody being the order of the day. Steve Allford supplies his usual clattering production, but this is a disappointing work for fans. □□□

**THE SAINTS: Know Your Power (EMI Premier CD0693).** They only murmur a footnote in the punk annals, but this Australian five-piece had their moments. This 23-song collection shows how good they were by still sounding fresh and vital today. □□□

**SKUNK ANANSIE: Stosh (One Little Indian TPLPSCD).** The politically correct rockers have been embraced by both indie and metal camps, and this album shows that they're still continuing to develop as writers. □□□

**ALBUM OF THE WEEK**

**SIMPLY RED: Greatest Hits (East West 063016522).** If there's one banker this Christmas, it's this collection of 15 of the 25 hit singles Mick & Co have scored since 1985. □□□□

**This week's reviews: Michael Arnold, Catherine Adeo, Leo Finlay, Les Fisher, Simon Harper, Duncan Holland, David Knight, Sue Little, Paul Vaughan and Selina Webb.**

## ALAN JONES TALKING MUSIC

Luther Vandross is back on form with *Your Secret Love*, the title track from his upcoming album. A slow-burning R&B plodder, it has a warmly familiar feel, and Luther's honeyed vocals lend it a pedigree few can match. With a National Lottery Live date already confirmed, this insidious delight has got it made... The easy listening explosion has helped the re-discovery of numerous TV and movie themes, and *The Cult Files*, on Silva Screen, brings together 40 of the most memorable in passable cover versions. Thoughtfully sub-divided into sci-fi themes, detective themes and the like, many are models of economy which also embody the spirit of the programmes — no mean feat. The movie *High School High* has an awesome

soundtrack featuring *The Braxtons*, Faith Evans, Jodeci and other leading luminaries of the R&B scene — but the most obvious contender, already about to be rushed out as a single, is *The Brads'* cover of Queen's *Bohemian Rhapsody*. Attacking it from a wholly different angle to Rolf Harris, they give it the kind of makeover that wouldn't disgrace Fugees. Likely to attract a lot of attention... One of the more melodic of the new tunes that graced *Michael Jackson's History* album, *Stranger In Moscow* is finally going to be a single — but it has been radically revised, with Todd Terry painlessly upping the BPM count with a typical mix that retains the vast majority of the original vocal, while enslaving the song to an insistent

dance beat, with the percussion more than a little redolent of his work on EBTG's *Missing*. It works like a dream, and guarantees Jackson another substantial hit... Power pop was the name given to the forceful pop tunes of *The Raspberries* in the Seventies, and top-notch reissue label RPM exhumes their four albums on a pair of value-for-money CDs which are naturally tagged *Power Pop Volumes One and Two*. Eric Carmen was the driving force behind the group, and authored their most famous song, *Overnight Sensation* (Hit Record), a stunning tour-de-force which pushed all the right buttons and fulfilled its own title.



# THE OFFICIAL UK CHARTS



Small increases in sales for both Fugees' *Ready Or Not* and Deep Blue Something's *Breakfast At Tiffany's* maintain the status quo at the top of the singles chart, with the former disc selling 4% more than the latter. Both are some distance ahead of Dina Carroll whose Escaping debuts at number three. Her first single in three years, her first for Mercury and her 10th hit in total, it ties her biggest hit hitherto, *Don't Be A Stranger*. A renegade of an Asia Blue single (number 40, 1992), it is selling only a little over two years in her case. It yazz, whose new contract with East West also signalled a new and radically different visual image. Punters seem to prefer the old Yazz, however - her first East West single, *Good Thing Going*, debuts at a lowly 53 this week.

Back at the sharp end of the chart, *Ocean Colour Scene* debuts at number six with *The Circle*. It's the fourth top 16 hit they've taken from their album *Mossley Shoals*, which has sold over half a million copies. The album, which peaked at number two, dips a notch to number nine, though it registers a healthy 16% increase in sales.

*Donna Lewis' I Love You Always* Forever continues its old-fashioned climb of the chart. It has moved 34-20-11-9 so far, and is developing into a major hit. In America, where it has been stranded at number two for five weeks, it has sold over 750,000 copies.

French-Italian act *BEEZ's* *Seven Days And One Week* sold in copious quantities on import, and is repeating its continental success now officially released here. A recent chart-topper in Italy, it debuts at number four on the singles chart and at number one on the dance chart.

The album chart is topped by a new entry for the third week in a row, a sure sign that the summer siesta has given way to a fall frenzy. This week's topper is *Kiss Shaker's K*, which sold 130,000 copies last week, over 80,000 copies more than any other album. *K* has a notional playing time of 61 minutes, though many fans have been disappointed to find 13 minutes of that is filled by silence.

The *Bluetones* have made great progress this year and register their third Top 10 hit of 1996 with *Marliehead Johnson*, which debuts at number seven. All three singles are taken from their album *Expecting To Fly*, which reached number one in

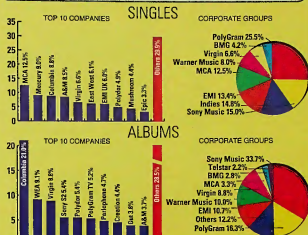
## SINGLES UPDATE



## ALBUMS UPDATE

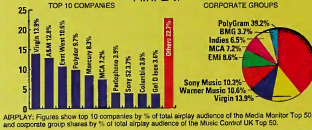


## AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75.

## AIRPLAY



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 50; and corporate group shares by % of total airplay audience of the Media Monitor Top 50.

February and has sold over half a million copies. The release of *Marliehead Johnson* sparks a major revival in the album's fortunes, as it climbs 129-53. Another of 1996's top acts, *Shed Seven*, climb 69-13 with their album *Maximum High*, its 464% increase in sales being fuelled by the release of a new edition of the album, which includes a bonus CD of B-sides and rarities.

It's only nine months since *Status Quo's* latest album *Don't Stop* reached number two and by that measure mainman *Francis Rossi's* debut album's first week sales must be a bitter disappointment. *Ross's King Of*

The *Doghouse* debuts at number 55, finding fewer than 2,000 buyers. Since February, of course, *Status Quo* have been absent from Radio One's playlists, and this may have had a detrimental effect.

Given the nature of his music, it was clear that *2Facts' murmur* wasn't going to generate the same level of sympathetic buying that followed, say, *John Lennon's* assassination. Even so, his last album *All Eye On Me* returns to the Top 200 at number 136. In America, where it takes sales a week longer to feed through the system, expect a bigger impact next week.

Alan Jones



Though it peaked at retail immediately it was released five weeks ago, *George Michael's Spinning The Wheel* has had a very different airplay profile, with increased support on each of the eight weeks it has been with radio.

That support culminates in *Spinning The Wheel* climbing to number one this week, to give *George* his third number one airplay hit of the year, following *Jesus To A Child* and *FastLove*. *George's* stay at number one might be brief this time, however, as those other radio favourites, *The Lighthouse Family*, are within striking distance.

Matching its retail success step for step, *Donna Lewis' I Love You Always Forever* is another potential chart-topper which has moved 41-15-7-4. It is already number one on ILL airplay, with only *Radio One's* lukewarm support - as compared to other airplay frontrunners - keeping it off the top of the all-stations chart.

One of *Radio One's* favourite new records is the 'indie-hindi' single *Indie Yarn* by *Trickbabb* on *Logic*. It gave the track 11 plays last week, compared with just two on all other stations. It ranks 44th at *Radio One* and 70th nationally, with the *Radio One* plays providing well over 59% of its total audience.

Another *Radio One* favourite is *Baby Bird*. His last *Echo* single *Goodnight* got extensive support from the station, and it jumped on his new single *You're Gorgeous* 16 times last week, against the 20 plays it received elsewhere.

Over at *Virgin*, *Patti Rothberg's* single *Inside* is commanding significant support and much praise from the station's jocks. They played it 21 times last week, placing it 14th in their playlist. It picked up an average of just one play per station elsewhere, and thus missed out on the Top 50 all stations chart and, more importantly, the Top 76 singles chart.

Increased airplay across a range of *Oasis* singles evaporated last week, as it became clear that they hadn't split. The single which gained most from the initial confusion the previous week was *Don't Look Back In Anger*, which jumped 67-38. It slumps to number 83 this week, being overtaken on its way down by *Wendover*, which bucks the downward trend, and moves into another position on the Top 50.

Of all the singles released in the past few months, *Mariah Carey's Always Be My Baby* isn't the most obvious contender for long term airplay support. But while others have fallen by the wayside, *Always Be My Baby* has racked up 19 straight weeks in the Top 50, longer than any other current airplay hit.

Alan Jones

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# TOP 75 SINGLES

28 SEPTEMBER 1996

	LAST WEEK	TITLE	ARTIST (Producer)	PUBLISHER (Writer)	Label	CD/Cass (Distributor)	WEEKS ON CHART
1	1	<b>READY OR NOT</b>	COLUMBIA 637215963724 (SM)	Togues (Wych)/Prakatz/Sony ATV/EMI/UMa (Gunn/Michael/Hart/Bell)			77
2	3	<b>BREAKFAST AT TIFFANY'S</b>	Intersecord INC 80332/NR 80332 (BMG)	David Finckling (Carter)/WC (Harris)			2
3	NEW	<b>ESCAPING</b>	1st Avenue/Mercury 0600 (JVC/UMC) 1 (F)	Superior Dashi/ARM BLUE 0600 (JVC/UMC) 1 (F)			1
4	NEW	<b>SEVEN DAYS AND ONE WEEK</b>	Positiva 0217 67/67 (17) (E)	BBB (Tot)/Emmanuel/Tot Editions (Sanchez)/Dartec			1
5	3	<b>FLAVA</b>	Multiplon INC 23233/2303 (CINEMA)	Doca/Archie (Whitaker)/JAM/Jazz/Rounder (Rondor (Ardor/Wilmore/Hart/Decker))			2
6	NEW	<b>THE CIRCLE</b>	MCA 43027/43077/43077 (BMG)	Ocean Colour Scene (Lynch/Ocean Colour Scene) (Lynch/Ocean Colour Scene)			1
7	NEW	<b>MARLBHEAD JOHNSON</b>	Superior Dashi/ARM BLUE 0600 (JVC/UMC) 1 (F)	The London (London)/EMI (Munzar/Cherise/Owain/Kennedy)			1
8	NEW	<b>WANNABE</b>	Virgin VSXDC 1589/253 (158) 1 (E)	Love Girls (Saxe and Noel)/Windward Pacific/PolyGram (Sperce/Girls/Stannard/Rodrig)			1
9	11	<b>I LOVE YOU ALWAYS FOREVER</b>	Atlantic 54593/54 (MCA)	Corina Laselle (Laselle)/Lewins/WC (Laselle)			2
10	8	<b>I'M ALIVE</b>	For CD 284FC5 284 (17)	Steve and Niall (Hartnett/Madrigal (Llanes/Went)/EMI (Silvestri/Vent)			3
11	5	<b>VIRTUAL INSANITY</b>	Sony SD 6638/3162/6638/314 (SM)	Knives (Klay/Stein)/EMI (Klay/Stein)			5
12	5	<b>I'VE GOT A LITTLE PUPPY</b>	EMI TV CD5MURF 10075CAUR 100 (E)	The Smurfs (Ludlow/Cohen/Etelson)/EMI (Newman/Went)			1
13	13	<b>OH WHAT A FEELING</b>	Power Station/MCA MCSTD 40097/MCA CD45 (BMG)	Cher (Lorenz/Roberts)/Jobette/MCA (Warshawsky)			2
14	NEW	<b>ALL I WANT</b>	One Little India Ltd 17700/161 17703 (17)	Ross Anderson (Cognigni)/Chrysalis (Skins/Beck/Ace)			1
15	10	<b>HOW BIZARRE</b>	Polydor 578202/578204 (F)	GMC (Linn/Sutton/PolyGram (Linn/Sutton/Vent))			3
16	NEW	<b>FOR YOU</b>	Parlophone CDR 6445/CTR 6445 (E)	Electronic (Electronic)/CD/PolyGram/Positive/WVC (Mann/Sutton/Barnett)			1
17	NEW	<b>HERO OF THE DAY</b>	Vertigo METCD 133 (17)	Metallica (Black/Hartfield/Orloff)/PolyGram (Hartfield/Jellyfish/Orloff)			1
18	13	<b>MACARENA</b>	RCA 742134327/742134374 (BMG)	Los Lobos (Lobos)/EMI (Monaghan/Bell)			2
19	15	<b>ALWAYS BREAKING MY HEART</b>	Chrysalis C1CHS307/C1CHS303 (E)	Bridget (Carter)/Gossett/Chrysalis (EMI) (Gossett)			2
20	9	<b>IF IT MAKES YOU HAPPY</b>	ABM 5813053/5813034 (F)	Sheryl Crow (Crow)/WVC (Crow/Tost)			2
21	4	<b>GOODYBY HEARTBREAK</b>	Wild Card/Polydor 5753820/5753838 (F)	Lighthouse Family (Fisher)/PolyGram (Lighthouse Family/Carter/Kelton)			2
22	5	<b>SPINNING THE WHEEL</b>	Virgin VSXDC 1595/352 (159) 1 (E)	George Michael (Michael/Duggan)/Decca/Looky/Rounder (Michael/Duggan)			2
23	10	<b>ON A ROPE</b>	Elemental ELM38405/38 (17)/MCAJISC	Rocket from the Crypt (Rains Jr)/Rough Trade (Rocket from the Crypt)			2
24	NEW	<b>KRUPA</b>	EMI SSXDC 5553X (17)	Leslie (Leslie)/Arista (Leslie/Ford)			1
25	NEW	<b>BORN SLUPPY</b>	Jarvin Bird's Own JRD 44051X (17)/MCAJISC	Underworld (Underworld)/Starline/Holmes/CD (Byrne/Smitz/Emerson)			1
26	NEW	<b>FOOTSTEPS</b>	Ric RittZCD 300RITZ30 (17)	Barnes (O'Donnell/White) (Timeless/Taylor/Taylor)			1
27	2	<b>NO MORE ALCOHOL</b>	WEA WEA 065CD (WEA) 065 (17)	Ernie (Ernie)/Mercury (Lynch/Miche/Dra (Blystone/Bess)/MCA (Munzar/Schwartz))			2
28	NEW	<b>UP TO NO GOOD</b>	All Around The World 041845/84 (E)/ARC/BBK	Pom King (Pom King)/PennyLane/Bucks 0 (Byrne/Smitz/Emerson)			1
29	NEW	<b>IF I COULD FLY</b>	Perfecto PERF 127CD/PERF 1272 (17)	Cher (Lorenz/Roberts)/Jobette/MCA (Warshawsky)			1
30	NEW	<b>TEENAGE ANGST</b>	Elevator Music FLOORDR 38 (17)	Maceo (Maceo)/CD (Piscatori)			1
31	22	<b>ONE TO ANOTHER</b>	Begins Banquet BBQ3382/338 (38)/BBQ (17)/MCAJISC	The Charltons (The Charltons/Carter/Christie/The Cat (W)/Blum/Brooks/Bryce/Colles/Collins)			2
32	21	<b>LOVEFOOL</b>	Stochelstein 5782525/5782534 (E)	The Confessions (Schlansky)/PolyGram (Schlansky/Parsons)			2
33	NEW	<b>BOUND IN MY HAND</b>	ABM 5818523 (17)	Scuderin (Scuderin/Edwards/Keeper)/MCA (Cornell)			1
34	10	<b>ME AND YOU VERSUS THE WORLD</b>	Ward DGLGT 410AGLT 41 (17)	Soaia (Linn/Lynch/Gun/R & Run (Scott/Saxe))			2
35	24	<b>THE CROSSROADS</b>	Epic 66359/62/66359/60A (66359/60) (SM)	Eric Burdon (Burdon)/Mercury (Lynch/Miche/Dra (Blystone/Bess)/MCA (Munzar/Schwartz))			2
36	5	<b>HEY DUDE</b>	Columbia KUACD 4KULAC44 (15)	Kula Shaker (Cocker/Hill & Run (Milk/Mike/Shafer))			2
37	15	<b>THE GIFT</b>	Deconspiracion 74231401312/74231401314 (BMG)	Way Out West/The Juana Love (Way Out West)/Columbia (Way Out West/Mercury/MCA/Decca) (7423140131)			2

	LAST WEEK	TITLE	ARTIST (Producer)	PUBLISHER (Writer)	Label	CD/Cass (Distributor)	WEEKS ON CHART
38	NEW	<b>ALL I WANT IS EVERYTHING</b>	Budgeon/Rhino/Mercury LPF02 112EPC (17)	Def. Lepard (Woodruff/Def. Lepard)/Bluegrass/Rhino (Elliot)			1
39	NEW	<b>IF I COULD TALK I'D TELL YOU</b>	Atlantic A 38612/CD 38612 (17)	The Lemonheads (EMI/Jonny (Janske/Kelly))			1
40	19	<b>THREE</b>	Parlophone CDR 5447 (17)	Manson (Manson)/PolyGram (Draper)			2
41	16	<b>VIRUS</b>	EMI CD0M 4431 (17)	Don Ivan (Ivan/Harris/Zomba (Harris/Gunn/Murray/Bayley))			2
42	2	<b>TOUCH ME TEASE ME</b>	Def Jam/Mercury DEFCO 184 (17)/252 (18) (F)	Carlene Carter (Carter)/Mercury (Carter/Watson)			2
43	6	<b>3Y</b>	Epic 62648/6264854 (SM)	Jeff (Jeff)/Mercury (Jeff)			2
44	27	<b>LIFE, LOVE &amp; HAPPINESS</b>	RCA 743240292/743240291 (4) (BMG)	Brian Kennedy (Linnson/Chaplin/EMI (Kennedy/Ventures))			2
45	33	<b>LET'S MAKE A NIGHT TO REMEMBER</b>	ABM 5813672/5813683 (F)	Brian Adams (Adams/Ashford (Adams/Zomba (Linnson/Chaplin))			2
46	6	<b>SA VE VIDA (E THAT'S THE WAY LIFE IS)</b>	Parlophone CDR 9443/CTR 9443 (E)	Pat Swayze (Pat Swayze/Brothers (Swayze/McGowan))			2
47	32	<b>UNDIVIDED LOVE</b>	1st Avenue/EMI CD0EM 441 (17)/CEM 441 (E)	Louise Linton (Clyma/BMG (1st Avenue (Clyma/Linn/George))			2
48	8	<b>I AM I, FEEL</b>	Mercury AAT0D 1/AAT1M 1 (F)	Archie (Archie)/Mercury (Archie/Martin/Poly)			2
49	31	<b>WE'VE GOT IT GOIN' ON</b>	Jive LIVECD 400JIVE 400 (F)	Backstreet Boys (Pinar/Mark/Zomba (Pinar/Martin/Crichton))			2
50	23	<b>IT'S A PARTY</b>	Elektra ERK 286/CD ERK 286 (17)	Brian Byrne (Byrne/Deane (Drozdoff/Fish (Lightfoot (Byrne/Pymont))			2
51	NEW	<b>IF I RULED THE WORLD</b>	Columbia 663422/663424 (SM)	Max (Max)/Mercury (Max/McGowan)			1
52	NEW	<b>TAKE ME AWAY</b>	Epic 6637352/6637354 (SM)	David Byrne (Byrne/Deane (Drozdoff/Fish (Lightfoot (Byrne/Pymont))			1
53	NEW	<b>GOOD THING GOING</b>	East West EW 0652CD/EW 0652 (17)	John Mellencamp (Mellencamp/Lussier/Gordy)			1
54	NEW	<b>ALL ABOUT AWAY</b>	ABM 5818533 (17)	Jaydee (Williams/MCA (Wood/White/Michael))			1
55	NEW	<b>LOVE ME THE RIGHT WAY '96</b>	1562 7432140442/7432140444 (BMG)	Norwegian & Ryan Marzella (Ryan Brothers) (Marzella (Marzella/Marzella))			1
56	38	<b>GOOD ENOUGH</b>	ABM 5818150/5818154 (F)	Michael (Michael)/Mercury (Michael)			2
57	20	<b>WATCHING THE WORLD GO BY</b>	Virgin VIVUS 108/VUS 108 (E)	Max (Max)/Mercury (Max/McGowan)			2
58	12	<b>KILLING ME SOFTLY</b>	Columbia 6634352/6634344 (SM)	Fugees (Diveha (L)/Cypress/Dispression (Forward (Elmhof/Fox))			2
59	2	<b>SANTA MARIA</b>	Love The UVH/THXDC 44/LVTHXDC 44 (P)	Tina Turner (Turner (SM)/BMG/Decca (Turner (Turner))			2
60	37	<b>NOBODY'S BUSINESS</b>	A&M 5818825/5818824 (F)	Robin (Robin)/Mercury (Robin)			2
61	60	<b>FREEDOM</b>	Chrysalis CDIFRE LYFRE1E (17)	Robbie Williams (Williams/Morrison/Leahy (Michael))			1
62	44	<b>YOU'RE NOT ALONE</b>	RCA 7432140327/7432140324 (4) (BMG)	High School Musical (High School Musical/BMG (Kaltuff/Kaltuff/Bell))			1
63	41	<b>FOREVER LOVE</b>	RCA 743213722/743213730/364 (BMG)	Gary Barlow (Barlow/Burton/EMI (Barlow))			1
64	65	<b>SOMEDAY</b>	1st Avenue/EMI CD0EM 438/CEM 438 (E)	Barney (Barney)/Capitol (Connelly (Mann/Schwartz))			1
65	43	<b>HIGHER STATE OF CONSCIOUSNESS '96 REMIXES</b>	Mercury 18 (F)	Marshall (Marshall)			2
66	52	<b>MYSTERIOUS GIRL</b>	Mushroom D 2000/4 2000/4 (17)/MCAJISC	Audrey (Audrey)			2
67	58	<b>HEY JUPITER/PROFESSIONAL WHORE</b>	East West W 384CD/4 384 (17)	Tom Arto (Arto)/Sireny/AMG/Saxe & Stone (Anson) (AMG)			2
68	NEW	<b>BIG IN THE BASSIN</b>	Mo'Naw Wax WHVDC (17)	Imenema (Imenema)/Columbia (Imenema)			1
69	NEW	<b>OH YEAH</b>	Infectious INFECT 41 (17)/MCAJISC	Ash (Ash/Memmi/Ash Island (Mann/Schwartz))			1
70	NEW	<b>IF I WANT YOU</b>	Worx WORXCD 003WORX 003 (P)	Richard (Richard)/Columbia (Richard)			1
71	NEW	<b>FIXED</b>	Worx WORXCD 003WORX 003 (P)	Richard (Richard)/Columbia (Richard)			1
72	NEW	<b>WASTED</b>	Betner BETSCD 006 (17)/MCAJISC	Smiler (Smiler)/Radar (Radar)			1
73	NEW	<b>SOMEONE TO LOVE</b>	London LONCD 38A/LONCD 38B (F)	Cher (Lorenz/Roberts)/Jobette/MCA (Warshawsky)			1
74	NEW	<b>GUNZ AND PIANZO</b>	Polydor 5753420/5753424 (F)	Basia (Basia)/Mercury (Lynch/Miche/Dra (Blystone/Bess)/MCA (Munzar/Schwartz))			1
75	56	<b>E - BOW THE LETTER</b>	Warner Bros W 0369CD/W 0369 (17)	REM (Linn/WC (Berry/Black/Mills/Sipe))			2

As used by Top 10 The Pops and Radio One

## TITLES A-Z

A	16
B	14
C	14
D	14
E	14
F	14
G	14
H	14
I	14
J	14
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L	14
M	14
N	14
O	14
P	14
Q	14
R	14
S	14
T	14
U	14
V	14
W	14
X	14
Y	14
Z	14



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# TOP 75 ALBUMS cin

28 SEPTEMBER 1996

Rank	Artist	Title	Label/CD (Distributor)	Casa/Vinyl
1	K	NEW Kila Shaker (Leack)	COLUMBIA SHAKER 1CD (S)	SHAKER 1MC/SHAKER LP
2	2	TRAVELLING WITHOUT MOVING	Sony 82 483999 (S)	483999A/483999B
3	3	NEW ADVENTURES IN HI-FI	Warner Bros 52426212 (W)	5242623/52426231
4	4	THE SCORE	Columbia 485462 (S)	Topgus (P) (Prakash/Pras)
5	5	NEW SPIEDERS	Capitol 60217 (S)	60217/1 (G) (TTP)
6	6	JAGGED LITTLE PILL	Maverick/50s 62645051 (M)	6264504/4
7	7	WHAT'S THE STORY MORNING GLORY	Capitol 60246 (S)	Crested DMW/Doris (Morris/Gallagher)
8	8	OLDER	Virgin CDV 2802 (E)	2802CV 2802
9	9	MOSELEY SHOALS	MCA MC60 6008 (BMG)	Ocean Color Scene/Lyons/Ocean Color
10	10	OCEAN DRIVE	Wild Card/Polygram 523872 (F)	4835304/4
11	11	THE SMURFS GO POP!	EMI TV CDEMTV 121 (E)	The Smurfs (Jackson/Corbet/Beckins)
12	12	RECURRING DREAM - THE VERY BEST OF	Capitol 602383 (F)	602383 (F) (From/Youth)
13	13	A MAXIMUM HIGH	Polygram 5310332 (F)	5310332/1 (S) (GSM)
14	14	FALLING INTO YOU	Epic 4837922/4837924 (S)	4837923 (S) (From/Youth)
15	15	DIFFERENT CLASS	Island CD 804 (F)	804 (F) (From/Youth)
16	16	DEFINITELY MAYBE	Creation (BMG/V)	Oasis (DiMeola/Kyle)
17	17	NEW ENDJUDGING	MCA/War 601562 (V)	601562 (V) (From/Youth)
18	18	COMING UP	Nude 4851292 (S)	4851292 (S) (From/Youth)
19	19	18 TIL DIE	A&M 540582 (F)	540582/1 (S) (From/Youth)
20	20	EVERYTHING MUST GO	Epic 483330 (S)	483330 (S) (From/Youth)
21	21	FREE PEACE SWEET	A&M 540532 (F)	540532/1 (S) (From/Youth)
22	22	THE ULTIMATE COLLECTION	RCA Victor 742410072 (BMG)	742410074 (S)
23	23	THE ULTIMATE COLLECTION	Sony TWCMA0000 45 (S)	MD0000 45 (S)
24	24	BILINGUAL	Polygram CDPCS 1907003 170PDC 170 (E)	170PDC 170 (E)
25	25	NAKED	1st Avenue/EMI CDEMCP 3748 (E)	3748 (E) (From/Youth)

26	26	BACKSTREET BOYS	Live Chptr 1894HPC 1894R (F)	1894R (F)
27	27	ALL CHANGE	Polygram 528212 (F)	528212 (F)
28	28	BIZARRE FRUIT/BIZARRE FRUIT II	Decomotion/D 74321281 (F)	74321282/74321281/1A
29	29	GOLD - GREATEST HITS	Polygram 5170072 (F)	5170072/1 (S)
30	30	THE BENDS	Parlophone CDPCS 7372 (E)	7372 (E)
31	31	MAN	Merch Chptr 1894HPC 1894R (F)	1894R (F)
32	32	PARLAFUE	Foxtrot/Parlophone CDPCS 7010 (E)	7010 (E)
33	33	FOSSIL FUEL - THE XTC SINGLES 1973-92	Virgin (E)	CDVX 2811 (V) CD 2811-1
34	34	WILLIAM BLOKE	Cooking Vinyl CD0000 10 (V)	CD0000 10 (V)
35	35	BOBBY WOODLAND - THE VERY BEST OF	Star Line 2879-1 (S)	2879-1 (S)
36	36	FIELDS OF GOLD - THE BEST OF	Star Line 540372 (F)	540372 (F)
37	37	VOYAGER	WEA 05301583 (W)	05301583 (W)
38	38	WALKING WOODS	Virgin CDV 2803 (E)	2803 (E)
39	39	STANLEY ROAD	Go!Disces 82089 (F)	82089 (F)
40	40	1977	Infectious INFECT 403 (RTM/SO)	INFECT 403 (RTM/SO)
41	41	FIRE GARDEN	Epic 485062 (S)	485062 (S)
42	42	ONLY YESTERDAY	A&M CD 190 (E)	190 (E)
43	43	ANOTHER LEVEL	InterScope ATO 9071 (BMG)	9071 (BMG)
44	44	PABLO HONEY	Parlophone CDP 781402 (E)	781402 (E)
45	45	GARBAGE	Mushroom D31450 (BMG/BMG)	31450 (BMG/BMG)
46	46	BROTHERS IN ARMS	Vertigo 824992 (F)	824992 (F)
47	47	NO CODE	Epic 484482 (S)	484482 (S)
48	48	THE TIGER	Indelcentric/SLEEP DPT 012 (S)	012 (S)
49	49	TEST FOR ECHO	Atlantic 75678252 (W)	75678252 (W)
50	50	13 SECRETS	LaFace 7300912622 (BMG)	7300912622 (BMG)
51	51	THE DEFINITIVE COLLECTION	PolyGram TV 518482 (F)	518482 (F)

PLATINUM (3x) GOLD (2x) SILVER (1x) (3x) (2x) (1x)  
 \* Based on sales  
 † Based on sales only  
 ‡ Based on sales only  
 § Based on sales only  
 ¶ Based on sales only

## TOP COMPILATIONS ARTISTS A-Z

Rank	Artist	Title	Label/CD (Distributor)	Casa/Vinyl
1	1	NOW THAT'S WHAT I CALL MUSIC! 34	EMI/Virgin/PolyGram CDNOW 34/TWOW 34/NOW 34 (E)	
2	2	THE BEST DANCE ALBUM IN THE WORLD...EVER! 6	Virgin VTD00 101 (E)	VTD00 101 (E)
3	3	FRESH HITS '96	Warner Bros 52426212 (W)	5242623/52426231
4	4	TRAINSPOTTING (OST)	EMI Premier CDEMTC 3738/1 (EMC)	3738 (EMC/3738 (E))
5	5	DANCE ZONE - LEVEL EIGHT	Polygram TV 5359302 5359304 (F)	
6	6	THE HOUSE COLLECTION CLUB CLASSICS - 2	Fantasia PHCC 3CD/PHCC 2MC/PHCC 2LP (BMG/S)	
7	7	THE BEST OF HEARTBEAT	Columbia MD0002 31/MD0002 31 (S)	
8	8	BIG MIX 96 - VOLUME 2	EMI TV/Warner/SONY CDEMTCV 131/1 (EMC)	
9	9	ONE HALF OF A WHOLE DECADE - 5 YEARS...	Ministry Of Sound MDS 5CD/MDS 5MC/3 (S/M/S)	

10	10	TOTP - THE CUTTING EDGE	Columbia 50NVTY 19CD/50NVTY 19MC (S)	
11	11	THE BEST OF MASTERCUTS	Virgin VTD00 101 (E)	VTD00 101 (E)
12	12	MAD FOR IT	Telstar TCD 286R/STC 286R (S)	
13	13	BOYZ OF SWING II	PolyGram TV 5385552 (F)	5385552 (F)
14	14	DANCE MIX UK 2	Global TeleVision RADG 42/RADMC 42 (BMG)	
15	15	100% DANCE HITS '96	Telstar TCD 286R/STC 286R (S)	
16	16	MOVIE KILLERS	Telstar TCD 2838 (S)	2838 (S)
17	17	A RETROSPECTIVE OF HOUSE 91-96 - VOL 4	Sound Dimension SDMM 65/SDMM 65 (MC/BMG)	
18	18	THE SAX ALBUM	PolyGram TV 5385552 5385554 (F)	
19	19	PURE DANCE '96	PolyGram TV 5357825 5357894 (F)	
20	20	THIS IS THE RETURN OF CULTURE	Virgin VTC 112/VTMC 112 (E)	

# AIRPLAY PROFILE

## STATION OF THE WEEK



While adopting a cautious musical approach during the daytime, Oxford's Fox FM has thrown open the airwaves on weekday evenings to emerging local talent.

After serving the likes of Supergrass and Reef breaking through during the national charts, the market-leading station is making every effort to get behind the local music scene with its recently-launched The Fox Sessions, giving bands the chance to hear some of their songs go out on the air. Linked to the local Zodiac Club, the feature ties exposure with gigs particular bands are playing at the venue.

Phil Angell, Fox's programme manager for the past two years, says, "We were very lucky that, whereas before all the focus was on the likes of Liverpool or Manchester, suddenly everyone was looking at the Oxford music scene and we as the most popular local radio station felt it was important to be involved."

This support of new talent in the evenings is in total contrast to the daytime output of the station, which in the last Ragar survey had 237,000 listeners, a 40% reach and 25% market share in its £90,000 transmission area.

With Fox sticking to a popular mix of the likes of Oasis, Tina Turner and Simply Red, Angell admits, "We're not here to break new material. We obviously have a B-list which has never materialised and once that becomes familiar, like Donna Lewis at the moment, it will be played elsewhere."

## TRACK OF THE WEEK

**THE SPICE GIRLS: WANNABE**  
The Spice Girls want from wannabes to huge stars when radio put its full weight behind the quintet's debut debut smash.

Though not quite matching its amazing retail performance of seven weeks at number one and 1-plus sales, the single won massive support both regionally and nationally to send it into the Airplay top three with more than 1,000 plays.

First detected on Metro, Wannabe had already reached 581 plays when it climbed from three to one at retail before building its support at Radio One to a peak of 25 plays and joint third, and at Atlantic to 40 plays and fifth favourite during the track's long chart-topping run. The single also won loyal support at City, its biggest fan for three consecutive weeks, and Power, which remained Wannabe's number one fan for six weeks.

Plugging regionally, Virgin Records' head of regional radio, TV/R promotions, Martin Finn, says, "As it was their first single, prior to release we took them out on a large regional tour introducing them to the stations

## STATION TOP 10

Times	Play	Track
1	60	Good Enough Dolly (A&M)
2	54	Se A Vida E Fet Drop Boys (Parlophone)
3	48	Walkin' On The Milky Way (MCA)
4	47	Why? ft featuring Michael Jackson (A&J/Rca)
5	41	Goodbye Heartbreak Lighthouse Family (Virgin/Capitol)
6	39	Eyes Of Blue Paul Carrack (EMI)
7	37	Let's Make A Night To Remember Bryan Adams (A&M)
8	33	Someday Eternal (1st Avenue/EMI)
9	29	Because You Loved Me Celine Dion (Epic)
10	27	Spinning The Wheel George Michael (Rca/Virgin)

We don't want to shock people. It's not the music is chosen internally, with Capital Radio being the its majority shareholder Angell says Fox has access to the group's music research which, in the recent case of the Spice Girls, suggested it should hold back with daytime airplay until the track became more established.

On the programme schedule, it's five nights a week of late-night love songs has increased from one to two hours because of its popularity, while on Saturday it broadcast Bruno Brookes' syndicated four-hour breakfast show for the first time.

Says Angell, "Fox has done well because it has got the sound of the station spot on and also because it goes into the community. The two go hand in hand."

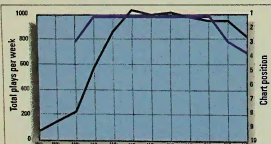
Paul Williams



because we wanted to remove the perception this was just a pop record. We did this four weeks before commercial release and three weeks prior to that we had most of the big singles on board and then had blanket coverage."

But brilliant director Nick Godwin, plugging nationally and in London, says he deliberately held them back from interviews until everyone was behind the single. He adds, "Everyone I played to, to let it instantly. There was definitely no intention of a slow build in introducing this record."

Paul Williams



## RADIO 1

Rank	Artist Label	Play	Week
1	ONE TO ANOTHER Charlatans (Boyz n the Berries)	28	28
2	STRIPPER VICAR Masses (Parlophone)	23	27
3	READY OR NOT Fugees (Ruffhouse/Columbia)	25	26
4	I'M ALIVE Scorpions & Van Halen "Presenting" (Mercury) (Sony Distro)	24	25
5	VIRTUAL INSANITY Jmmoussou (Epic)	26	25
6	MARBLEHEAD JOHNSON Bluegenes (Spencer Quady/A&M)	27	24
7	GOODBYE HEARTBREAK Lighthouse Family (VIRG/Capitol)	19	23
8	NOBODY'S BUSINESS H&B Feat. Brides (Blue/Grove/A&M)	20	23
9	HEY DUDE Kub Striker (Columbia)	27	22
10	IF IT MAKES YOU HAPPY Sheryl Crow (A&M)	19	22
11	SPINNING THE WHEEL George Michael (Rca/Virgin)	18	22
12	TOUCH ME TEASE Me Cafe Feat. Feary Brown (Def Jam/Mercury)	19	21
13	FOR YOU Forever (Polygram)	20	20
14	CIRCLE Circle Colour Scene (MCA)	23	21
15	GIFT Why Got Wot Feat. Miss Jazica Lane (Deconstruction)	22	21
16	LOUNGIN L Cool J (Def Jam/Mercury)	12	21
17	FLAVA Peter Andre (Musicbox)	22	20
18	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/Epic World)	20	20
19	SINGLE Everything But The Girl (Epic/Virgin)	19	19
20	IF YOU REALLY CARED Gabrielle (Isa Bear)	18	18
21	TEENAGE ANGST Pirene (VIRG/EMI)	20	18
22	ME AND YOU VERSUS THE WORLD Space (Gulf)	22	17
23	ESCAPING DUST Carolin Lee Annors/Mercury)	9	17
24	YOU'RE GORGEOUS Baby Bird (Epic)	4	16
25	ON STANDBY Shat Seven (Polydor)	21	15
26	SE A VIDA E (THAT'S THE WAY LIFE IS) Pet Shop Boys (Parlophone)	25	15
27	UNDERGROUND Ban Dogs Feat. Corinne	22	15
28	UNDIVIDED LOVE Louise (1st Avenue/EMI)	20	15
29	ROTTERDAM Beautiful South (Gulf Cities)	6	14
30	KEVIN CARTER Monty Street Preachers (Epic)	7	14
31	LOST MYSELF Limpala (Mercury/Polydor)	8	14

© Music: Central UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 15 Sep 1996 until 24:00 on Saturday 21 Sep 1996

Rank	Artist Label	Play	Week	
1	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/Epic World)	1348	1370	
2	SPINNING THE WHEEL George Michael (Rca/Virgin)	1285	1335	
3	GOOD ENOUGH Dolly Parton (A&M)	1388	1333	
4	GOODBYE HEARTBREAK Lighthouse Family (VIRG/Capitol)	1201	1332	
5	BREAKFAST AT TIFFANY'S Sissy Spacek (Mercury/MCA)	668	1157	
6	ESCAPING DUST Carolin Lee Annors/Mercury)	1026	1143	
7	I AM, I FEEL, Aisha's Anis (A&M)	1072	1001	
8	FLAVA Peter Andre (Musicbox)	787	933	
9	HOW BIZARRE CMC (Polydor)	1018	952	
10	VIRTUAL INSANITY Jmmoussou (Epic)	956	950	
11	DANCE INTO THE LIGHT Paul Collins (Blue/Valent/Epic World)	627	934	
12	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	846	945	
13	ROTTERDAM Beautiful South (Gulf Cities)	24	429	800
14	SE A VIDA E (THAT'S THE WAY LIFE IS) Pet Shop Boys (Parlophone)	848	726	
15	WATCHING THE WORLD GO BY Maxi Priest (Virgin)	571	675	
16	HEAD OVER FEET Anita Maricetta (Mercury/Warner Bros)	785	659	
17	UNDIVIDED LOVE Louise (1st Avenue/EMI)	825	658	
18	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	395	649	
19	WANNABE Spice Girls (Virgin)	726	609	
20	IF IT MAKES YOU HAPPY Sheryl Crow (A&M)	254	604	
21	WALKING ON THE MILKY WAY MC (Virgin)	850	571	
22	Why of Frank Michael (Virgin/MCA)	826	573	
23	CIRCLE Circle Colour Scene (MCA)	381	547	
24	NO MORE ALCOHOL Suggs Feat. Louie Lush & Michelle Day (MCA)	294	459	
25	READY OR NOT Fugees (Ruffhouse/Columbia)	290	416	
26	ME AND YOU VERSUS THE WORLD Space (Gulf)	394	405	
27	LIFE LOVE & HAPPINESS Brian Kennedy (RCA)	548	403	
28	ALL I WANT Susanna Hoffs (London)	332	392	
29	WOMAN Neesh Cherry (Blue/Virgin)	527	351	
30	MACARENA Los Del Rio (Zalfira/RCA)	438	385	

## VIRGIN

Rank	Artist Label	Play	Week
1	GOOD ENOUGH Dolly (A&M)	30	30
2	I AM, I FEEL Aisha's Anis (A&M)	30	30
3	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	27	28
4	VIRTUAL INSANITY Jmmoussou (Epic)	28	28
5	GOODBYE HEARTBREAK Lighthouse Family (VIRG/Capitol)	26	28
6	BREAKFAST AT TIFFANY'S Sissy Spacek (Mercury/MCA)	28	24
7	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	24	27
8	KEY WEST INTERMEZZO SA SAYS YOU FIRST! Jimi Jamieson (Blue)	21	27
9	LIFE LOVE & HAPPINESS Brian Kennedy (RCA)	20	23
10	HOW BIZARRE CMC (Polydor)	20	23
11	CIRCLE Circle Colour Scene (MCA)	20	22
12	SPINNING THE WHEEL George Michael (Rca/Virgin)	20	22
13	HEAD OVER FEET Anita Maricetta (Mercury/Warner Bros)	20	22

© Music: Central UK. Station profile charts ranked on the basis of total number of plays on station from 00:00 on Sunday 15 Sep 1996 until 24:00 on Saturday 21 Sep 1996

## ATLANTIC 252

Rank	Artist Label	Play	Week
1	DON'T STOP MOVIN' Louie J (Mercury/MCA)	64	67
2	WOMAN Neesh Cherry (Blue/Virgin)	58	55
3	SPINNING THE WHEEL George Michael (Rca/Virgin)	57	57
4	I AM, I FEEL Aisha's Anis (A&M)	62	43
5	A DESIGN FOR LIFE Mavis Staples (Mercury/Epic)	29	40
6	HEAD OVER FEET Anita Maricetta (Mercury/Warner Bros)	49	40
7	CRAZY MacKenzie (A&M)	44	37
8	GOOD ENOUGH Dolly (A&M)	37	39
9	WOMEN Anything But The Girl (Epic/Virgin)	31	34
10	VIRTUAL INSANITY Jmmoussou (Epic)	35	33
11	WANNABE Spice Girls (Virgin)	41	33
12	FAIRGROUND Suggs Feat. Louie Lush (MCA)	27	33



# TOP 50 AIRPLAY HITS

28 SEPTEMBER 1996

music control  
UK

The Week	Weeks on chart	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience % + or -
1	3	<b>SPINNING THE WHEEL</b>	George Michael	Aegean/Virgin	1485	+5	58.65	+11
2	4	<b>GOODBYE HEARTBREAK</b>	Lighthouse Family	Wild Card/Polydor	1468	+14	56.62	+16
3	1	<b>VIRTUAL INSANITY</b>	Jamiroquai	Sony S2	1116	-4	55.82	-10
4	7	<b>I LOVE YOU ALWAYS FOREVER</b>	Donna Lewis	Atlantic/Est West	1441	+10	51.43	+13
5	5	<b>I AM, I FEEL</b>	Alisha's Attic	Mercury	1095	-8	43.83	-8
6	2	<b>GOOD ENOUGH</b>	Dodgy	A&M	1419	-5	43.05	-23
7	3	<b>FLAVA</b>	Peter Andre	Mushroom	1062	+25	43.01	+9
8	25	<b>BREAKFAST AT TIFFANY'S</b>	Deep Blue Something	Interscope/MCA	1214	+73	41.19	+91
9	4	<b>HOW BIZARRE</b>	OMC	Polydor	1044	-9	37.14	-24
10	1	<b>SE A VIDA E (THAT'S THE WAY LIFE IS)</b>	Pit Shop Boys	Parlophone	770	-16	36.28	-23
11	15	<b>ESCAPING</b>	Dina Carroll	1st Avenue/Mercury	1179	+13	34.98	+29
12	19	<b>READY OR NOT</b>	Fugees	Ruffhouse/Columbia	541	+30	33.49	+18
<b>HIGHEST CLIMBER</b>								
13	27	<b>ROTTERDAM</b>	Beautiful South	Go! Discs	826	+88	31.15	+84
14	19	<b>CIRCLE</b>	Ocean Colour Scene	MCA	599	+38	30.47	+33
15	24	<b>DANCE INTO THE LIGHT</b>	Phil Collins	Face Value/East West	987	+47	29.51	+32
16	21	<b>FOR YOU</b>	Electronic	Parlophone	342	+44	29.38	+28
<b>BIGGEST INCREASE IN PLAYS</b>								
17	20	<b>IF IT MAKES YOU HAPPY</b>	Sheryl Crow	A&M	677	+118	29.12	+54
18	13	<b>LET'S MAKE A NIGHT TO REMEMBER</b>	Bryan Adams	A&M	950	+12	27.24	+18
19	22	<b>MARBLEHEAD JOHNSON</b>	Bluetones	Superior Quality/A&M	321	+92	27.08	+20
20	12	<b>WANNABE</b>	Spice Girls	Virgin	679	-19	24.99	-32
21	20	<b>I'M ALIVE</b>	Stretch & Vern Present "Maddog"	Spot On/Hrr	250	+14	24.89	+1
22	11	<b>UNDIVIDED LOVE</b>	Louise	1st Avenue/EMI	685	-26	23.85	-39
23	18	<b>HEY DUDE</b>	Kula Shaker	Columbia	232	-9	22.34	n/c
24	83	<b>ALWAYS BREAKING MY HEART</b>	Belinda Carlisle	Chrysalis	713	+71	21.98	+25
25	10	<b>WHY</b>	3T Feat. Michael Jackson	MJ/J/Epic	589	-51	21.97	-55
26	16	<b>ONE TO ANOTHER</b>	Charlatans	Beggars Banquet	127	-30	21.07	-25
27	17	<b>ME AND YOU VERSUS THE WORLD</b>	Space	Gut	423	n/c	20.12	-27
28	20	<b>WATCHING THE WORLD GO BY</b>	Maxi Priest	Virgin	704	+21	19.81	+17
29	18	<b>HEAD OVER FEET</b>	Alanis Morissette	Maverick/Warner Bros.	732	-19	19.80	-24
30	22	<b>STRIPPER VICAR</b>	Mansun	Parlophone	61	+30	19.79	+22
31	18	<b>DON'T STOP MOVIN'</b>	Livin' Joy	Undiscovered/MCA	346	-23	19.48	-15
32	42	<b>NOBODY'S BUSINESS</b>	H2O Feat. Billie	Liquid Groove/A&M	180	+9	18.21	+20
33	28	<b>GIFT</b>	Way Out West Feat. Miss Joanna Law	Deconstruction	258	-5	17.39	-18
34	27	<b>WOMAN</b>	Neneh Cherry	Hut/Virgin	482	-30	16.58	-29
35	19	<b>LOVEFOOL</b>	Cardigans	Stockholm/Polydor	273	+90	16.52	+83
36	26	<b>MACARENA</b>	Los Del Rio	Zafiro/RCA	391	-16	16.12	-6
37	29	<b>LIFE, LOVE &amp; HAPPINESS</b>	Brian Kennedy	IRCA	444	-32	16.10	-22
38	22	<b>ON STANDBY</b>	Shed Seven	Polydor	114	-33	15.61	-15
39	49	<b>TOUCH ME TEASE ME</b>	Cass Fast, Foxy Brown	Def Jam/Mercury	107	+11	15.30	+18
40	41	<b>IF YOU REALLY CARED</b>	Gabrielle	Go Beat	244	+64	15.10	-2
41	28	<b>SINGLE</b>	Everything But The Girl	EBTG/Virgin	170	+79	15.02	+74
42	51	<b>ALL I WANT</b>	Susanna Hoffs	London	425	+15	14.96	+30
<b>BIGGEST INCREASE IN AUDIENCE</b>								
43	40	<b>LOUNGIN</b>	LL Cool J	Def Jam/Mercury	32	+24	13.56	+143
44	44	<b>I WAS BROUGHT TO MY SENSES</b>	Sting	A&M	299	-19	12.77	-18
45	22	<b>ALWAYS BE MY BABY</b>	Mariah Carey	Columbia	309	-14	12.51	-44
46	42	<b>WALKING ON THE MILKY WAY</b>	OMD	Virgin	609	-19	12.39	-23
<b>MOST ADDED</b>								
47	49	<b>NO MORE ALCOHOL</b>	Suggs Feat. Louie Lou & Michie One	WEA	474	+56	12.08	-5
48	31	<b>WE'VE GOT IT GOIN' ON</b>	Backstreet Boys	Jive	315	-30	11.74	-80
49	49	<b>FAIRGROUND</b>	Simply Red	East West	264	+9	11.73	+5
50	82	<b>WONDERWALL</b>	Oasis	Creation	272	+30	11.36	+49

© Music Control UK. Compiled from data gathered from 30.00 on Sunday 15 September 1996 until 24.00 on Saturday 21 September 1996. Statistics compiled by audience figures based on sales half-hourly paper data. ▲ Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	<b>BREAKFAST AT TIFFANY'S</b> Deep Blue Something (Interscope/MCA) 1214	826	514
2	<b>ROTTERDAM</b> Beautiful South (Go! Discs)	826	386
3	<b>IF IT MAKES YOU HAPPY</b> Sheryl Crow (A&M)	677	366
4	<b>DANCE INTO THE LIGHT</b> Phil Collins (Face Value/East West)	987	317
5	<b>ALWAYS BREAKING MY HEART</b> Belinda Carlisle (Chrysalis)	1062	215
6	<b>FLAVA</b> Peter Andre (Mushroom)	1062	215
7	<b>GOODBYE HEARTBREAK</b> Lighthouse Family (Wild Card/Polydor)	1468	181
8	<b>NO MORE ALCOHOL</b> Suggs Feat. Louie Lou & Michie One (WEA)	474	171
9	<b>CIRCLE</b> Ocean Colour Scene (MCA)	599	165
10	<b>MARBLEHEAD JOHNSON</b> Bluetones (Superior Quality/A&M)	321	154

© Music Control UK. Chart shows tracks boasting greatest increase in the number of plays

## TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total plays	Stations	Alt. stations
1	<b>NO MORE ALCOHOL</b> Suggs Feat. Louie Lou & Michie One (WEA) 52	52	41	12
2	<b>ROTTERDAM</b> Beautiful South (Go! Discs)	56	50	7
3	<b>ALWAYS BREAKING MY HEART</b> Belinda Carlisle (Chrysalis)	22	8	7
4	<b>IF YOU REALLY CARED</b> Gabrielle (Go Beat)	42	20	6
5	<b>SOMETHING BEAUTIFUL</b> Rest Tunnar (Parlophone)	29	12	6
6	<b>MARBLEHEAD JOHNSON</b> Bluetones (Superior Quality/A&M)	42	33	5
7	<b>IT'S ALL COMING BACK TO ME NOW</b> Calixto Diaz (Epic)	36	26	4
8	<b>LOVEFOOL</b> Cardigans (Stockholm/Polydor)	51	22	4
9	<b>WORDS</b> Boyzone (Polydor)	22	13	4

© Music Control UK. Chart shows tracks boasting greatest number of station adds (add defined as first or re-play)

**MUSIC CONTROL UK**  
These stations  
24 hours a day,  
seven days a  
week:  
Atlantic  
252, 897, 946  
BBC Radio 1, 2, 3  
BBC Radio 2  
BBC Radio  
Scarlett, BBC  
Three Counties,  
BBC Counties,  
Mersey, 99.9  
FM, Breakfast,  
Capital FM, 102.5,  
Century FM,  
Choice FM,  
Choice FM,  
Birmingham,  
City FM, Classic  
FM, Croydon,  
FM, Cymru Two,  
AM, Coast FM,  
Focus FM,  
Forth FM,  
Galaxy, GUS,  
Great North,  
Radio, 102.5,  
FM, Heart FM,  
Heart 106.2,  
Heart FM,  
Hush FM, 102.5,  
Innova FM, Kiss  
FM, Kiss 102,  
FM, Kiss 102,  
FM, Merceator,  
KFM,  
Leicester,  
Sound, Lincs  
FM, Mersey,  
FM, Metro FM,  
MFM,  
102.5/97.1,  
Mister FM,  
Mid FM, New,  
Oxford FM,  
New, Northants,  
FM, Ocean FM,  
Oxford FM,  
Power FM,  
102.5, 102.5,  
Radio, 102.5,  
Rin FM, 102,  
Diagon, Red,  
Rise, Rock FM,  
102.5, 102.5,  
FM, 102.5, 102.5,  
102.5, 102.5,  
West Coast,  
XTRA AM.

28 SEPTEMBER 1996

# THE OFFICIAL CHARTS - 28 SEPT

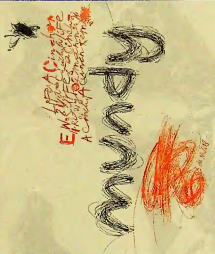
**music week**  
 AS USED BY V



# SINGLES

## 1 READY OR NOT

1	READY OR NOT	Fugees	Columbia
3	BREAKFAST AT TIFFANY'S Deep Blue Something	Innerscope	
3	ESCAPING Dina Carroll	1st Avenue/Mercury	
4	SEVEN DAYS AND ONE WEEK BBE	Positiva	
5	FLAVA Peter Andre	Mushroom	
6	THE CIRCLE Ocean Colour Scene	MCA	
7	MARBLEHEAD JOHNSON The Bluetones	Superior Quality/A&M	
8	WANNABE Spice Girls	Virgin	
9	I LOVE YOU ALWAYS FOREVER Donna Lewis	Atlantic	
10	I'M ALIVE Stretch & Vern present Maddog	ffrr	
11	VIRTUAL INSANITY Jamiroquai	Sony SZ	
5	I'VE GOT A LITTLE PUPPY The Smurfs	EMI TV	
13	OH WHAT A NIGHT Clock	Power Station/MCA	
14	ALL I WANT Skunk Anansie	One Little Indian	
15	HOW BIZARRE OMC	Polydor	
16	FOR YOU Electronic	Perthorne	
17	HERO OF THE DAY Metallica	Vertigo	
18	MACARENA Los Del Rio	RCA	
9	ALWAYS BREAKING MY HEART Belinda Carlisle	Chrysalis	
20	IF IT MAKES YOU HAPPY Sheryl Crow	A&M	
21	GOODBYE HEARTBREAK Lighthouse Family	Wild Card/Polydor	
22	SPINNING THE WHEEL George Michael	Virgin	
23	ON A ROPE Rocket From The Crypt	Elemental	
24	WRAUVA Another Earth Earth	Earth	



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 RELEASED 23.09.96  
 CD • MC • 7"

ON TOUR WITH MANSUN IN SEPTEMBER  
 CAST/LONGPIGS IN OCTOBER

# ALBUMS

1	TRAVELLING WITHOUT MOVING Jamiroquai	Columbia
2	NEW ADVENTURES IN HI-FI REM Warner Bros	
3	THE SCORE Fugees	Columbia
4	SPIDERS Space	Gut
5	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
6	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
7	OLDER George Michael	Virgin
8	MOSELEY SHOALS Ocean Colour Scene	MCA
9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
10	THE SMURFS GO POP! The Smurfs	EMI TV
11	RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
12	A MAXIMUM HIGH Shed Seven	Polydor
13	FALLING INTO YOU Celine Dion	Epic
14	DIFFERENT CLASS Pulp	Island
15	DEFINITELY MAYBE Oasis	Creation
16	COMING UP Suede	Mo Wax
17	18 TIL I DIE Bryan Adams	Nude
18	EVERYTHING MUST GO Manic Street Preachers	A&M
19	FREE PEACE SWEET DODDY	A&M
20	THE ULTIMATE COLLECTION Jim Reeves	RCA Victor
21	THE ULTIMATE COLLECTION Neil Diamond	Sony TV/MCA





28 9 96

# now universe joins the world of record labels

The Universe Organisation, promoter of the huge Tribal Gathering and Big Love events, has announced an expansion of its activities with the launch of a record label - Universe Records.

The label's first release will be 'Tribal Gathering 96', a double compilation mix CD commemorating June's huge dance event and due in the shops on October 7.

The label will be distributed by SRD and will aim to release about 10 albums and a couple of singles every month.

"The label is something

we've always planned to do," says Paul Shurey, co-director of Universe.

"Dance music is going off in a lot of languages at the moment. And because our aim has always been to break down musical barriers that's something we want to extend with the record label."

Despite its first release, the company will not be a compilation label. "We're planning artist development and we want to be a home for the more eclectic, less commercial music that people we're associated

with might want to do," says Shurey.

Although, the Universe Organisation has a ready-made talent pool through the DJs and musicians who appear at its events, the company is interested in hearing from unknowns. "We do listen to everything that gets sent to us," says Shurey.

The choice of Marshall Jefferson, Gayle San and James Lovelle as DJs to mix the first release underlines the label's non-mainstream approach. "Musically, the policy is to

avoid the cheese," says Shurey. "Personally, I love the mixes and think it's a very broad musical statement."

The album includes a booklet giving Universe's account of the highs and tribulations of its bid to stage this year's event.

The launch of the label and album will be marked with a party of Universe's weekly Friday night of London's Complex on October 4. Universe is also planning a world tour for its Tribal Gathering parties in the new year.

## mcps swoops for biggest piracy haul

Last week saw the MCPS's Anti-Piracy Unit score its biggest success yet against pirate mix cassette producers.

The MCPS, which seeks to protect the owners of mechanical copyrights, says its raid on a big cassette manufacturing operation in Erith, Kent, resulted in its largest haul of tapes.

Four arrests were made as a result of the operation, which was carried out in collaboration with the local Trading Standards Department, Customs & Excise and the South East Regional Crime Squad.

"This was not a small operation. We believe that hundreds of thousands of pounds have been changing hands," says Mike Hill, MCPS's field operations manager. Tony Moss of the MCPS's dance department adds, "The [pirated music] went right across the musical spectrum with house, garage, jungle, DJ mix and club tapes."

All this is in marked contrast to the attitude towards mix tapes in New York, where types of street DJs have actually been co-opted by record companies as a means of promoting new rap and R&B material. The big mix tape outfits are sufficiently respectable to be given promos virtually before anyone else and even staged their first award ceremony this year.



Faithless look set to follow the example of Everything Thing But The Girl's 'Missing' with the reissue of their 'Insomnia' single.

Just like 'Missing', 'Insomnia' made a small impact when first issued in the UK but has since taken on a life of its own internationally. Although it might have only managed number 27 when first released here in November 1995, the track - featuring the highly-rated producer Rolio and his team of sister Bliss, Moxi Jazz and Jamie Cato - went on to be a top 10 hit in 15 different territories (including Germany, Holland, Spain and Israel). The track is currently hotting up in Asia and America and new looks certain to hit the Top 10 here as well.

Currently on tour in Europe, Faithless will be playing a UK date of London's Jazz Cafe on October 7 with more UK dates later in the year.

Faithless's 'Insomnia' is released on October 14.

## inside

- 2 mo wax monster heads for the shops
- 5 the sharp boys pick their top 10 tracks
- 6 check out the champs of the club chart

## club chart

MIND BODY & SOUL  
Dino Carroll

## cool cuts:

ANOMALY - CALLING YOUR NAME  
Libra presents Taylor

CD. 12". MC

I cannot bear to see you leave me, I'm begging you don't go.  
And though you tell me that you love me, sometimes I just don't know... Please don't go.

Out 30.9.96

Third Dimension featuring Julie McDermott  
Don't Go

Produced by Rhythm Masters  
Remixed by Grant Nelson

• SIMON MAYO'S BIG SINGLE  
• RADIO ONE B-LIST



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24 KRUPPA Anahita Fran Evans

Exit



**Club:**

96 Degrees in The Basement, at the RAW club, 112a Great Russell Street, London WC1, Sundays, 10pm-3am.



**Capacity/PA special features:** 430/30k big room, 4K small room/live acts flow over from Jamaica.

**Door policy:** "It's such a laid-back night. Anyone can come in, not too drunk, though."

**Music policy:** Roots reggae, lovers rock.

**DJs:** Joey Jay, Dadda (Soul II Soul), Norman Jay.

**Spinning:** Dean Fraser 'Zimbabwe'; Shan-Iles 'Children Of The Most High'; Buju Banton 'Bad Boys'; Horace Andy 'Government Man'; Colin Joseph 'The Truth'.

**DJ's view:** "There's not enough African music in the capital but things happen down at 96 Degrees."

**Industry view:** "It's another example of London's broadening musical boundaries. It's a small affair but it's growing well. The best Sunday night out, definitely."

**Ticket price:** £5/£3 before 11/£3 NUS.

**new5**



**mo wax monster headz for the shops**

Mo Wax is set to maintain its reputation for innovation with the release of *Headz 2*, a mammoth 54-track compilation.

Fans will be able to buy the album either as two quadruple vinyl sets or as two double CD sets and it will be packaged like a box set. "It's sick," says Mo Wax MD James Lovell.

The LP is a follow-up to the very successful 1994 *Headz* compilation which heralded the arrival of what is now known as trip hop. "The concept was to sum up that scene that Mo Wax has helped create. It's an opportunity to work with people such as the Beastie Boys, who have sold 12m records, and have them next to Source Direct or PhonteK. It's not like a 'Now That's What I Call Trip Hop' record. It's more personal," says Lovell.

The album's release of the end of October will be preceded by the issue of three limited edition 12 inches featuring Peshay, Cut Craig and Dings as well as the first ever release from DJ Shadow (pictured).

Each, a £30 price tag on however part of the compilation will mean a whopping £60 for the complete package. "It is expensive, but to get all of these

on 12 inch would cost much more," says Lovell.

Although 54-track LPs are not set to become the norm, Lovell is of opinion to point out that his label has probably been as influential with its packaging as with its music. "Originally Mo Wax and Heavenly were the only labels sending out records in manila envelopes. Now every promo you get sent in is one," says Lovell.

**ton up reinforced to party**

Reinforced Records will next month be celebrating its 100th release with a compilation launch and party at a new London venue.

Started in 1991, the label has spanned the twists and turns of the UK music scene, taking in everything from hip house, rave, piano and the drum & bass/jungle sounds for which it is best known today.

"The label's owners remain as enthusiastic as ever about the music scene. Gas Lawrence, one of Reinforced's four founders and a member of the label's longest-standing act 4 Hero, says, "People talk about all the divisions in the industry but the good point is there's experimentation, and if there's one word you'd bracket next to Reinforced it's experimentation."

Some of the jungle scene's most respected names have contributed tracks to Reinforced's 100th compilation, *Enforcers - Above The Law*. Album contributors such as Goldie, Rebel, Tek 9 and Lemon D will also be featured on limited edition double 10-inch picture discs.

Given Reinforced's successes, it is surprising to learn that the label was almost killed off at birth in 1990. This followed the collapse of the distributor Pacific, which was handing Reinforced, shortly after

the release of the label's second record - the rave hit 4 Hero's 'Mr Kirk Your Son Is Dead'. The label thus found itself owing its pressing plant money after having a hit and only managed finally to get back on the straight and narrow in 1993.

In the future, the label is planning more artist albums by acts like Arcon 2 and also a CD of breaks, synth sounds and samples for drum & bass producers.

The Reinforced party, which features an all-star DJ line-up, will be held at the new Imperial Garden venue in Camberwell on October 3.

**THE ENFORCERS**



**morrison & lighthouse family scoop black music honours**

The organisers of the annual Black Music Awards say this year's event was the best yet.

Presented last Wednesday at the Hammermith Palais by Radio One's Lisa 'Anson and Boy George, the show was due to be broadcast on Friday on LW.

- The winners are: best jazz act - Julian Joseph; best rap act - Brotherhood; best dance act - Baby D; best r&b act - Beverley Knight; best jungle act - Goldie; best female act - Gabrielle; best album - Lighthouse Family ('Ocean Drive'); best group - Nu Colourz; best international reggae act - Shaggy; best international gospel act - Sounds of Blackness; best male - Mark Morrison; best international R&B act - R Kelly; best international newcomer - D'Angelo; best international video - Eleana ('Power Of A Woman'); best single - 'Return Of The Mack' (Mark Morrison); best international album - 'The Score' (Fugees); best producer - 2B3; best reggae award - Peka Hunnigale; best live act - D-Influence; best newcomer - Lighthouse Family; People's Choice - Monie Love; BMA Outstanding Achievement Award - Des'ree; BMA Special Contribution Award - Quincy Jones.



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THE NEW HIT SINGLE FROM

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 PLUS "ECCLESIAHO (NOT B)", FROM FORTHCOMING ALBUM RED (NOT R 80)  
 AND BRAND NEW TODD TERRY REMIX OF "WINGS (B)" (ONLY)

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 EVER



- 24 KNOVE
- 25 BORN
- 26 FOOT
- 27 NO MO
- 28 UP T
- 29 IF I C
- 30 TEEN
- 31 ONE
- 32 LOVE
- 33 BURD
- 34 ME A
- 35 THA
- 36 HEY I
- 37 THE C
- 38 ALLY
- 39 IF I C
- 40 THREE

Billed in titles



# Jack's on their box

george mitchell and steven react keep the beats sharp at trade. here are their 10

**'deep beats vol 7' (white label)**  
GM: "This came out in 1992 but was never properly released; it was only a three-track white label."  
SR: "It had no track files and when we did the first Sharp tracks we did that format — no file tracks. It's like progressive house and has special memories of that era, of Trade and Heaven."

**'keep slippin' kills green buds' (as strictly rhythm)**  
SR: "Strictly is one of our favourite labels. This is one of those tracks that shows you can do a pumping, full-on house tune without full vocals. It came out in 1993 and still rocks the floor today."  
GM: "It's got this buzzing bee engine flir, it kicks the floor."

**'somba' todd terry (freeze)**  
GM: "This is Todd Terry of the underground peak, doing what he's most respected for. A classic."  
SR: "Todd's a big influence on us."

**'new york express' hardhead' (as strictly rhythm)**  
SR: "This is the first Armond Van Helden track I was aware of. I got it picked up by ftr. If we had Sharp going we would have been straight on the phone to Strictly Rhythm. It came out in 1994 and has big trademark beats. This track still does the damage when you drop it."  
GM: "It has a mental breakdown. It slows right down and then speeds up so fast."

**'move on baby' (arnand van heiden remix) cappella (systematic)**  
SR: "This rates as one of his best. It's a very big inspiration to us. He came with a hard sound, heartbeat kick drum, and took on projects everyone else would say no to and transformed them, as he did with this remix."  
GM: "He did a mix of one of our Sharp records but this Cappella mix is his best."

**'jus' come' cool jack (black moon)**  
SR: "It's always been a special record. We were playing it at home and decided to increase it."  
GM: "We've liked it ever since we heard it in '92. It took three months to find the source. Black Box in Italy was offered it and we had to find a letter in Italy to prove Black Box didn't want to release it. A lot of people asked why no-one had wanted it before."

**'give it to me' martha wash (us ra)**  
GM: "When I first heard this I had to buy two copies, it's a classic diva track. You need two copies so you can play them back to back."  
SR: "She's one of the best vocalists in the world."

**'free and equal' icp (rasklers)**  
SR: "When I started going to Trade in summer '91, everyone played it — even in a techno set. It rocked the club. I searched everywhere for it. I found one in the bargain bin at Our Price in Muswell Hill for 99p."  
GM: "We go through every bargain bin. This record was in specialist dance shops for £60."

**'do you want it right now' degrees of motion (ftr)**  
GM: "It's a favorite of ours. The best vocal-with-piano track ever made. It's so uplifting, you never get tired of it. It gives me goose pimples."  
SR: "When we first met in the clubs four years ago, I found out George was a DJ and I asked him if he had this record. The production is great."

**'so hard' (red zone mix) pet shop boys (paraphone)**  
GM: "We both like Pet Shop Boys. Steven's got an obsession with them, he's got a huge collection of memorabilia."  
SR: "David Morales' Red Zone club was very uncharacteristic of him. It's hard and starts with a chord and then this bassline comes in."

**BORN:** George Mitchell — Hamilton, Scotland, November 11, 1962; Steven Reast — Derry, March 8, 1972 **LIFE BEFORE DJING:** GM — rent boy; SR — teaboy at Reast. **FIRST DJ GIG:** GM — "I put an ad in *Capital Gay* in 1988. I played at Ahluwale, an illegal, pre-Trade club." SR — "George Heaven, 1994. George taught me how to mix." **MOST MEMORABLE GIG:** GM: "Doing the Trade tent at Pride '96." SR: "It was just electric. The Trade tent was the biggest in the park. There were so many people." **FAVOURITE CLUBS:** Garage, Heaven; Trade; DTPM. **NEXT THREE GIGS:** Garage, Heaven (September 27); Magna Rava, Balgrava (28); DTPM, The End (29). **DJ TRADEMARK:** GM/SR: "Tuff US house with a bit of Sharp — and there's two of us." **LIFE OUTSIDE DJING:** Sharp label, current release Cool Jack's 'Jus' Come'; numerous remixes for artists including JK, Baby D, Candy Girls, Motiv 8; looking after their six-week-old Jack Russell puppy.

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
KRIP	FOOT	NO MI	UP T	IF C	TEE	ONE	LOVE	BUR	ME A	THA	HEY	THE	ALLY	IF C	THRE	

Bullethead titles

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SEE US AT FORTHCOCKING (NOT P.S.) FROM FORTHCOCKING (NOT HOT) + 900

AND BRAND NEW TODD TERRY REMIX OF WORKING 107 (NOT)

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photograph: GP

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# THE OFFICIAL CHARTS - 28 SEPT

1W

# S



britain's nearest beats till **30**  
**9**  
**96**

# chart

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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**1** **ARMY BODY & SOUL / AS FLESH PRESENTS**  
**MADONNA / RESURRECTION**  
**CHANCELLOR'S GUILD / SWEET & SWEET**  
**THE NOTORIOUS B.I.G. / MY ADRENALIN**  
**THE NOTORIOUS B.I.G. / MY ADRENALIN**

EVERYTHING (MODO U SWING/MARK WENDOZA & HIPPI TORALES/A&G DIVISION/  
QUIDAM MIXES) Sarah Washington  
FEEL MY BODY (ROLLO/HELICOPTER/FRANK 'O MORACHI MIXES)  
Frank 'O Morachi  
LAND OF THE LIVING (LISA MARIE EXPERIENCE/DEEP DUSH MIXES) Kristina W  
IT'S GONNA BE ALRIGHT (TERRY FARLEY & PETE HELLER/BORIS DUOGUSCH & MOUSSE T)  
DJ GUANO/DEEP ZONE MIXES) Deep ZONE featuring Sybil Jeffersons  
INSOMNIA (ROLLO, SISTER BLISS & GOETZ MIXES) Fatfishes  
DEEP IN YOU (STONEBRIDGE/KEVIN BEE/BAT/LEIFED RUSH & NICO MIXES)  
Tanya Loober  
THANX 4 UR PRESS EP (WAY OUT WESTIAN/POOLEY MIXES) THE RIDE-X/PRESS WARZ  
FUNK/AZZURIO (GALUSTIC STEP X-Press)  
GIVE ME A LITTLE MORE TIME (DAVID MORALES MIX) Gabrielle  
LOVE WILL BE ON YOUR SIDE (DILLIJA/VA GUY CALLED GERALD/RUGES/MASSIVE  
ATTACK/SOULEDDO/STEFANO BULLDOGG SILVESTRI/HENRIK & DODDS MIXES)  
Indo  
SO IN LOVE WITH YOU L.O.4e  
CUBA (ROGER SANCHEZ MIXES) El Marabchi  
UP TO NO GOOD (IDANY D/PAUL ROBERTSON/JOE DE BONE MIXES)  
Pom Kings  
THE MAUGHTY NORTH & THE SEXY SOUTH (MKT/TONY DE VIT MIXES)  
E-Moban  
LET'S GROOVE (GEORGE MOREL/RYTHM MASTERS MIXES)  
George Morel featuring Herbie Williams  
STAMP (ORIGINAL/RYTHM MASTERS/NORTHERN BOYZ MIXES)  
Jeremy Healy & M...  
Positiva  
Positiva

BLUE ROOM (T-EMPO MIXES)/THE LOOK OF LOVE (KID LOOPS MIXES) T-Empo  
STAY GOLD/TANGERS Deep Dish  
HELLS SO RIGHT (JPHILLIP/VECTRA SIMONE/ELLI MIXES) Solution  
SOUND PROOF/IMCA  
DO ME RIGHT (STACEY PULLER/VECTRA/DIVA/URBAN SOUND GALLERY/LISA MARIE  
EXPERIENCE/XEN MANTRA/WINNER CITY MIXES) Inner City  
TO BE REAL (MIXES) Ladyloop  
RU SLEEPING (TODD EDWARDS/T-EMPO/STONEBRIDGE/GRAUNT NELSON MIXES) Indo  
SUGAR IS SWEETER (C.J. BOLLAND/MONKEY MAFKA/ARMAND VAN HELEN MIXES)  
Internal  
C.J. Bolland  
MIRACLE Teacher  
MY LOVE IS A REAL STRIKE/RAMP MIXES) Siba  
OUT OF THE STORM (DAVID MORALES/CARL CRAIG/BULLY/SIMON COTTS/WORTH MIXES)  
Incognito  
REAL VIBRATION (WANT LOVE) (EXPRESS OF SOUND MIXES) Express Of Sound  
Positiva  
THE WILD STYLE (SKINDEEP/DJ SUPREMACY/KRUBBERHEADS/WALSHE & MOSES MIXES)  
DJ Suprema  
PEOPLE HOLD ON (Under influence  
JUST FOR ONE NIGHT (TONY DE VIT/LOVE TO INFINITY/GEMS FOR JEM MIXES)  
Monument  
LOVE RESURRECTION (STRIKE-G-CONTINUUM/CN WILLIAMS MIXES)  
Fear Federation  
CONSTANTLY WAITING (RHYTHM MASTERS/ANGEL MORALES/SISTER BLISS & ROLLO  
MIXES) Paloma Taylor  
ADVENTURES IN TIN TIT LAND: ALL I WANNA DO (BINGO BOYS/TIN TIT OUT  
MIXES)/STRINGS FOR YASMIN/DEALERS 2 THE DANCER/FLOOR/SBARO/AIRIGHT  
Tin Tit Out  
KRIPA (APOLLO 400/ALCATRAZ/MARCO TIC THRUST/SEROTINA MIXES)  
Apolo 400  
SEASONS EP (original)  
JUMP AROUND (BIG B'WOY MIXES)  
Dog House featuring Blair  
LOVE IN LOVE (DODGE MIXES) Damage  
TIME/SLIDERS/EVERYWHERE Angel  
GOTTA GET LOOSE (TRILogy/MUDMEN MIXES) Mr & Mrs Smith  
FIRED UP (MURK/CFLUB 60/DANNY TEAGUE/MIXES)  
Fired Up  
Twisted United Kingdom

- 24 **KEVIN**
- 25 **BORN**
- 26 **FOOT**
- 27 **NO MC**
- 28 **UP T**
- 29 **IF C**
- 30 **TEEN**
- 31 **ONE**
- 32 **LOVE**
- 33 **BUR**
- 34 **ME A**
- 35 **THA**
- 36 **HEY I**
- 37 **THE C**
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- 39 **IF I C**
- 40 **THRE**

Billboard titles

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EVERY  
SINGLE • RELEASED 23/09/96  
RETES BY GROVES AND BEAD WOOD (NOT CASSETTE  
RETES) (COLUMBIA) (NOT 12" FROM FORBIDDING ALBUM RED HOT + ROK)  
AND BRAND NEW TERRY TERRY REMIX OF WINDS (3" ONLY)

- 18 **STAY**
- 19 **THE**
- 20 **THIS LOVE (RED SUN/OUR HOUSE MIXES)** Red Sun
- 21 **FORERUNNER (MIXES)** Natural Born Grooves
- 22 **SEVEN DAYS & ONE WEEK (B.B.E. MIXES) (B.B.E. IT'S SO HARD (ARTHUR BAKER/ANGEL MORAES MIXES)** Angel Moraes re-presents Billie Truitt
- 23 **HIGH RHYTHM MASTERS (HYPER GO MIXES)** Hyper Go
- 24 **HINDU LOVER (QUAMIN MIXES)** Dharma featuring Rose Slip 'N' Slide/Deconstruction
- 25 **BACK TOGETHER** Urban Soul
- 26 **TALK TO ME (GOTTON CLUB/MICHAEL KULME/ANDY HALDANE MIXES)** Planet '95
- 27 **YOUR HEAVEN** Urban Blues Project/Mother Of Pearl
- 28 **NO ONE CAN LOVE YOU MORE THAN ME (STONEBRIDGE/AGE OF ENTROPY/DISSCOTEK/BAHEAD/ROMANT UNDERPRESSURE MIXES)** Hannah Jenkins
- 29 **CAN'T TAKE IT (STREET LIFE) (HUSTLERS CONVENTION/JOEY MUSAPPHIA MIXES)** C.J. Lewis
- 30 **YOUR LOVE IS CALLING** Evolution
- 31 **GO AROUND (ARTHUR BAKER/3-PRESS ZIGUSTO MIXES)** Criminal Element Orchestra
- 32 **VOLUME 2** 89 Alistars
- 33 **DON'T GO (RHYTHM MASTERS/GRANT NELSON MIXES)** Third Dimension featuring Julie McDermott
- 34 **SAMBIA MAGIC (ABSTRACT/RHASE ZOU SNEAK/BLASEMENT JAZZ MIXES)** Summer Daze

For more club charts visit us at a special **found** service in extended form as seen at its completion on the **Major** label publication call **hazy** hotline on 0171 351 3233

- 35 **PRODIGY (MAGNETY) (TOMMY MASTERS/REACT/BEAT BOYS MIXES)** Tommy Masters
- 36 **PROVE IT (RED SUN/TIN TIN OUT/TUTU EQUIP/SEASONAL MIXES)** Fresh
- 37 **MESSIN' WITH MY MIND** Dominatrix
- 38 **YOU ARE THE ONE (JOSH WINK/NIGEL RICHARDS/DJ SNEAK/SYLUS/SCREEN MIXES)** XL Recordings
- 39 **UPRAH HERO** Junior Cheeky
- 40 **SYSTEMATIC** Siste
- 41 **DIRTY** Dirty
- 42 **NICE 'N' RIDE** Nice 'N' Ride
- 43 **TRANSWORLD** Transwoid
- 44 **FOURTH & BROADWAY** Fourth & Broadway
- 45 **FRESH** Fresh
- 46 **WALKING (ORIGINAL/CURTIS & MOORE/LOVESTATION/ROD TERRY MIXES)** A.G. Alistars
- 47 **BELIEVE IN ME (MINDSPELL/ERIC KUPPER/PETE LORIMER & RICHARD "HUMPTY" VISSION MIXES)** Raw Stylus
- 48 **DO YOU KNOW WHAT IT TAKES** Robyn
- 49 **ONLY YOU (MIXES) 112** 112
- 50 **IT'S ALL COMING BACK TO ME NOW** Celina Dinn
- 51 **LOVE THE LIFE** Bus Culture featuring Emi G

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23 RECORDS

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Bounce  
Rough Cut

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# 28 ON A POP TIP club chart

compiled by Alan Jones from a sample of over 600 dj returns (fax: 0171-928 2881)



## IT'S ALL COMING BACK TO ME NOW

- |    |     |           |  |                               |                           |
|----|-----|-----------|--|-------------------------------|---------------------------|
| 1  | 28  | <b>1</b>  | IT'S ALL COMING BACK TO ME NOW                                   | Celine Dion                   | Epic                      |
| 2  | 24  | <b>2</b>  | LOVE THE LIFE  | Bass Culture featuring Gina G | Mushroom                  |
| 3  | 2   | <b>3</b>  | YOU DON'T FOOL ME/QUEEN FOREVER MEGAMIX                          | Queen                         | Parlophone                |
| 4  | 1   | <b>4</b>  | SHAME  | Kim Wilde                     | MCA                       |
| 5  | NEW | <b>5</b>  | STRANGER IN MOSCOW   | Michael Jackson               | MJJ/Epic                  |
| 6  | 5   | <b>6</b>  | ARE YOU READY FOR SOME MORE?                                     | Reel 2 Real                   | Positiva                  |
| 7  | 4   | <b>7</b>  | THE NAME OF THE GAME/GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT) | Abbacadabra                   | Almighty                  |
| 8  | 6   | <b>8</b>  | STAMP!   | Jeremy Healy & Amos           | Positiva                  |
| 9  | 9   | <b>9</b>  | JUMP AROUND  | Dog House featuring Blair     | Dog House Productions/MCA |
| 10 | 13  | <b>10</b> | TAKE ME UP   | Who's Eddie                   | Polydor                   |
| 11 | NEW | <b>11</b> | DUB I DUB  | Me & My                       | Encore                    |
| 12 | 12  | <b>12</b> | NO ONE CAN LOVE YOU MORE THAN ME                                 | Hannah Jones                  | Eastside                  |
| 13 | 15  | <b>13</b> | MIND BODY & SOUL   | Dina Carroll                  | Manifesto                 |
| 14 | 7   | <b>14</b> | HIGH Hyper Go Go   |                               | Distinctive               |
| 15 | NEW | <b>15</b> | UP TO NO GOOD!   | Porn Kings                    | All Around The World      |
| 16 | NEW | <b>16</b> | MY LOVE IS 4 REAL  | Strike                        | Fresh                     |
| 17 | 20  | <b>17</b> | FLAVA  | Peter Andre                   | Mushroom                  |
| 18 | 30  | <b>18</b> | GIVE ME A LITTLE MORE TIME                                       | Gabrielle                     | Go. Beat                  |
| 19 | 10  | <b>19</b> | LET'S ALL CHANT  | Gusto                         | Manifesto                 |
| 20 | 3   | <b>20</b> | GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)                      | Rio & Mars                    | Feverpitch                |
| 21 | NEW | <b>21</b> | BELIEVE IN ME  | Mankey                        | Frisky                    |
| 22 | 23  | <b>22</b> | TAKE ME AWAY   | Culture Beat                  | Epic                      |
| 23 | 24  | <b>23</b> | U GOT THE LOVE   | Hyperlogic                    | Tidy Trax                 |
| 24 | NEW | <b>24</b> | TOO SPICY  | Hotbox                        | Four Stroke               |
| 25 | 21  | <b>25</b> | GONNA BE ALRIGHT   | Tocayo                        | ID&T                      |
| 26 | 35  | <b>26</b> | WALKING IN RHYTHM  | Shy Guy                       | AJS                       |
| 27 | 14  | <b>27</b> | GET UP SUNSHINE STREET   | Bizarre Inc                   | Some Bizarre              |
| 28 | NEW | <b>28</b> | JUST FOR ONE NIGHT   | Monument                      | Ts                        |
| 29 | 38  | <b>29</b> | LOVE RESURRECTION  | Floor Federation              | Well Equipped             |
| 30 | 25  | <b>30</b> | WHERE DO YOU GO  | No Mercy                      | MCI/Arista                |
| 31 | 18  | <b>31</b> | SOMETIMES WHEN WE TOUCH  | Newton                        | Dominion                  |
| 32 | NEW | <b>32</b> | SO IN LOVE WITH YOU  | Duke                          | Pukka                     |
| 33 | NEW | <b>33</b> | I KNOW WHAT BOYS LIKE  | Shampoo                       | Food                      |
| 34 | NEW | <b>34</b> | HAND IN HAND   | Dune                          | Orbit/Virgin              |
| 35 | NEW | <b>35</b> | THE TIDE IS HIGH   | The Guardian Angels           | Mercury                   |
| 36 | 15  | <b>36</b> | SANTA MARIA  | Tatjana                       | Love This                 |
| 37 | 39  | <b>37</b> | SOLO SE VIVE UNA VEZ   | Azucar Moreno                 | Epic                      |
| 38 | 38  | <b>38</b> | BECAUSE YOU LOVED ME   | Suzann Rye                    | Love This                 |
| 39 | NEW | <b>39</b> | NO MORE ALCOHOL  | Suggs                         | WEA                       |
| 40 | 27  | <b>40</b> | PURE   | Scanners                      | Eternal                   |

**S** 1 RE/Engage 2 BREA/ 3 ESCA/ 4 SEVE/ 5 FLAV/ 6 THE C/ 7 MARR/ 8 WAN/ 9 ILOV/ 10 I'M A/ 11 VIRT/ 12 IVEG/ 13 OH W/ 14 ALL I/ 15 HOW/ 16 FOR Y/ 17 HERO/ 18 MAC/ 19 ALW/ 20 IF I/ 21 GOOD/ 22 SPIN/ 23 ON A/ 24 XRAY



homecheck: daisy & havoc @ james hyman @ damian mendis @ ilm jeffery @ andy beavers @ tony farsides

## tune of the week

### x-press 2 'tranz euro xpress' (junior boys own) house

The Rocky, Diesel & Beedie combination comes up with a new one again. Their lead side mix powers along very nicely with its high momentum throbbing synths, last heard on Sylvester's 'Do You Wanna Funk', setting off the sultry 'Do you wanna ride?' invitation and the Kravitz-ke-style title line. The X-Press Wah-2-Funk mix casually piles on the fully-extended disco loops, while the jazzy Ballistic Step version ensures that there is something for everybody. A separate promo has remixed one Way Out West and Ian Pooley. The former turn in a honkey monster with great gated keys, while the latter lays down the loops to gradually build a huge hypnotic groove.

★★★★ ab



### house

**LUNAR TRIP 'Stairclimbing' (Hop Skip & Jump).** One of the more unusual and interesting imports in what has been a summer severely lacking in original tunes is this quirky breakbeat house track reminiscent of some of the better Fresh Fruit material. It's a stop-start affair, alternating between drops with electro-ish percussion noises and passages of driving funky rhythms with melodic synths. A little maybe, but imaginative and not a bit different.

★★★★ 1j

**108 GRAND 'Tenight' (Fresh).** You only have to suggest that the progressive sound might be coming back and, sure enough, out of the woodwork come all those progressive club tracks of old, hoping for more than just another crack at the club charts. This has a couple of very useful 'Way Out West' mixes and a Ben Chapman version that update it sufficiently to make it well worth another play but only further ambition it has one about as lively as the Quenito track catalogue making a comeback.

★★★★ 1j

**FRANK 'O' MOIRAGHI 'Feel My Body' (Mullphy).** A consistent seller both on its original Italian label UMI and over here on Mullphy, this is one of those tunes that still sounds great a year after its original release. It certainly deserves success a lot more than most much cheaper records simply because it's a quality production. Rolio has been brought in to give this one lost push but while his mixes expand all the record's good points and are excellently crafted, it's the original that still stands out. Fa

will it into the charts I could but it'll probably just miss again, unfortunately.

★★★★

**DEEP ZONE 'It's Gonna Be Alright' (Pukka).** Available in a variety of mixes, this catchy understated vocal track features Sybil Jefferies on singing and lyric writing duties. As for the mixes, Fire Island do a very good version of one of their favourites, bouncing dubby approaches while Boris Dlugosch and Mousse T' rehash the 'Keep Pushin' feel in their Club Path mix very successfully and prove they're worth their favour of the month status. Their club is fluffier by far to please the more gentle garage brigade. It won't be your number one tune but it's a useful slice of houseiness and an interesting change for Pukka.

★★★★ dah

**IDJUT BOYS 'Whok Tish EP' (U Star).** Go into your local record store, tell them you're sick of everything with a house beat sounding the same and this is the kind of thing they throw at you. Totally disco free, cheesy sample free and lined lyric free, this three-track EP features (probably, although the label's a bit confused) 'twinking', what sounds like a very Southern African house instrumental wound up with every kind of guitar playing you can imagine, 'Loooolush', a loopy organ over dragging slow beats affair, and 'Stoab', a bit of loud-back lunacy for people who always dance to the bongo solos anyway. All unusual and all quite a break from the routine.

★★★★ dah

**STATUS CONTROL 'Taking Over' (Transworld).** The work of New York's Davison Copina and featuring Bendit Holt on vocals, this is a house track full

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24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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of contrast and surprise. The Original Club mix puts low-down stomping drums and bass alongside the high vocals and organs and places drumfills and cascading in some unexpected places. The Sax Groove mixes are lighter but what will probably win it over here is That Kid Christ's simpler throbbing mix that uses less of the rather obvious vocal and more of an irresistible Alcatraz groove. ●●●● 6&H

**THE ABSOLUTE 'I Believe' (AM-PM)**, Chicago house Mark Piccolotti's club bop of last autumn finally gets a commercial release via AM/PM due to the demise of its original home, Tribal Records. His trademark multi-tracked backing vocals are always executed divinely by Suzanne Palmer. Here she takes the lead splendidly on last year's self-explanatory Mark's Full On Gospel mix. Interestingly, there are no other featured remakers here, only Mark's re-recorded Lift You Up Vocal & Dub (which is not necessarily an improvement), accompanied by his Tab The Drums. Never Bring You Down dub, Hall Tab dub and starker dreamy Magic Trip mixes. None exactly better the original but will no doubt serve their purpose. ●●●● dm

**HOUSE OF WHACKS 'The Vapours' (Luxury Service)**, Sensory Productions return to their sodder side with this follow-up to their excellent,



genaside II

Ingram-influenced 'My Sister's Daughter'. The 'Vapours' is an extended slice of mutant disco with a guitar loop that is flanged, twisted and lured inside out over the techno synth textures and backbeats boogie breaks. If you loved Dove Clarke's 'Southside' or Paperclip People's 'The Floor', then you should definitely check this. The lipside's 'I'm Not Telling You Again' is a slightly more straightforward assembly of discoid loops including a rather fine funky horn sample. ●●●● eb

**JEREMY HEALY & AMDS 'Stamp' (Positiva)**, Surely inspired by the Goodmen in some way or other, this heavily scratched, casual-cloaked acid bubble in its original mix bounces along, healthily assisted by various shouts of 'DJ', Steinski/Lesson's 'You say...', plinky piano and more Latin brass complemented by sped up hip hop breaks. The ubiquitous Rhythm Masters turn in their Mad mix which blends in disco stabs over the foot-tapping while they reconstruct a whole

new backing track, keeping the 'Stamp' shouts for recognition. The energy from both mixes (with preference for the original) should easily translate into dancefloor success; no problem. ●●●● jh

**HUFF & PUFF 'Help Me Make It' (Skyway)**, Yes it's that tune - the one with large chimes of 'Help Me Make It Through The Night' that Tony has been plugging for the past few months. The A-side mix starts with an oak-fingered breakbeat intro before everything stops for

the 'I am imagining a lot of happy people...' monologue. Then the driving house beat sets in and the acid keys build before being replaced by peppy Italo Hammond riffs. The end result is good, but not as special as the B-side's Deep mix, which uses pumping NY-flavoured organ loops to great effect beneath the soothing groove. The only questionmark concerns the identity of the singer - if it's not Gladys herself, then this lady should get herself down to Stars in Their Eyes on the double. ●●●● ab

**garage**  
**TAC TIX 'Pride' (Dub Dub)**, Created by Rob Davies, whose previous success was with Groove's 'Not Over Yet' on Perfecto, this happy house moment features the uplifting vocals of Loveland's Rachael McFarlane and is coupled wisely by remakes from Florida's hot garage duo Brian Tappert & Marc Pomsay, aka Jazz-N-Groove. Rachael's soulful vocal is blended with their trademark spacy synth sounds through a charming lurching groove. Like Mickey & Minnie, a match made in house heaven. ●●●● dm

**F&B**  
**BLACKSTREET featuring DR DRE 'No Diggity' (Interscope/ MCA)**, Teddy Riley re-emerges with his group Blackstreet and



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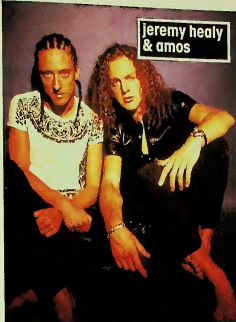
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a new album 'Another Level' featuring Dr Dre, the track is one of the album's only upbeat numbers and hopefully the beginning of a return to form for Riley, who seemed to have lost his way somewhat over recent years. 'Real Grows' which is already popular in the clubs, the song features Blackstreet's trademark harmonies interspersed with rap and a killer grand piano sample slowing the chorus. Unlikely to cross over but a good bet for 80s fans and the lower reaches of the charts. ●●●●

112 featuring THE NOTORIOUS B.I.G. 'Only You' (Word of Mouth/Arista). A double 12-inch UK remix package of the debut single from Bad Boy Records' mole harmony group 112 combines new US mixes with ones commissioned from the UK. However, while the UK mixes from 253 and Blacksmith are one as far as they go, they are totally eclipsed by a couple of new US efforts. A Bad Boy Remix uses the stripped-down drum, bassline and vocal ad lib backing that has become the label's trademark (with the bassline in question giving a nod towards Chae's 'Good Times'). The result is a stronger track than the original mix which relied on KD & The Sunshine Band's old chestnut 'Get Up', and is in fact a much more dancefloor-friendly proposition than the original Club mix, which is also included. Finally a smoozed



Jeremy Healy & Amos

out R&B mix nudges the track effortlessly into quiet storm territory. Overall, definitely worth tracking down and another feather in the cap of Bad Boy. ●●●●

hip hop

JUNIOR M.A.F.I.A. 'Get Money (The Remix)' (Undefc/Affantic). Hot earlier this year when lessening released as a B-side to their Aaliyah

collaboration, 'Little Caesar', Little Kim A.K.A. Big Momma and The Notorious B.I.G. take turns to inform us of their vast wealth and impressive lifestyles. The musical basis to accompany this is a Shirley Ray Ayers production of Sylvia Stripling 'You Don't Luv Me Zzzzz' - that's piece of soul boys. There are also uncensored Dirty versions included for those who like verbal vulgarity. However, the

real attraction here is Biggie Smalls and DJ Enuff's Gettin' Money remix which utilises Dennis Edwards & Steadfast's '84 hit 'Don't Look Any Further' to flowstate effect. The classic bassline will no doubt help it cross over. ●●●●● dm

Pop

LIVIN' JOY 'Follow The Rules' (Mercury). They hit number one with 'Dinosaur', sung by the Manifesto-signed Janice Robinson, then went straight in at number one this summer with 'Don't Stop Movin'', sung by new vocalist Tanisha Star; now Vinadi and DJ Vani are set to repeat that success with another smash - and a possible number one! All their trademark elements are present to ensure maximum familiarity - In no less than nine mixes too. If you fancy a Classic Del moment then check Satoshi Tomiie's mixes. They stay very close to the original vibe with enough juke to play in slightly less commercial clubs. Pure unashamed perfect pop dance. Love it. ●●●●● dm

Rap

GROUP THERAPY 'East Coast/West Coast Killer' (Aftermath/Interscope). The first release on Dre's new label Aftermath is a combination rap featuring two West Coast rappers - B Real from Cypress Hill and DBX - matched against two East Coast counterparts - KRS-1 and

Nas. The track is standard Dr Dre fare (i.e., a menacing sound and crystal clear state-of-the-art production) and delivers a much-needed message of solidarity rather than conflict between rappers from the two coasts. It is taken from a forthcoming Dr LP, 'The Aftermath', which will showcase Dre's roster of artists for his new label. ●●●●

alternative

AIR 'Casanova 70' (Solid/Source Lab France). This track, plucked from the 'Source Lab 2' compilation, is a thing of immense beauty, the gentle rolling line boss establishes a mellow groove for all sorts of lush instrumentation including some soundtrack stings, restrained Rhodes, delicate harp, JMU-style moog sweeps, smooth horns, sublime guitar picking and earthy Hammond. Along with Chris Bowden's 'Time Capsule', it effectively renders trip hop obsolete. Brendan Lynch, of Paul Weller and Lynch Mob. Beats fame, serves up two much funnier duets that combine plenty of the original's atmosphere with crunching hip hop beats. The bonus chill-out track, 'Les Professionnels', is just as gorgeous and is going to do wonders for the reputation of the tube. It's not enough, then the four tracks arrive on the weightiest slab of vinyl in the very coolest of steves. ●●●●● ab

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32 LOVE  
33 BUR  
34 ME A  
35 THA  
36 HEY  
37 THE  
38 ALLY  
39 IFC  
40 THREE

Billboard titles

**club**chart  
commentary

by alan jones

Four weeks ago, 398 points would have secured 10th place in a highly competitive Club Chart. This week, it's enough for **Dina Carroll's 'Mind Body & Soul'** to register a third week of number one. Only once this year, when Ian Matthes topped the chart in February, has a smaller total taken a tune to number one...Dina is being pushed hard by Sarah Washington's 'Everything', which slipped 7-8 last week but now climbs to number two, as the second doublepack makes its presence felt. But newly all belated mailings of alternative mixes of records already charting have only one week of impact, so Sarah may not be a contender next week, most likely leaving the way clear for **Huff & Puff (72-3)**, **Mankey (new at six)**, **Deep Zone (new at seven)** or even **EI Maricchi (new at 14)** to take the crown...**The Huff & Puff** record - an adaptation of Gladys Knight & The Pips' 'Help Me Make It Through The Night' - and **EI Maricchi's 'Cuba'** have more number one reports from DJs than any other tracks this week, a sure sign of their massive pop/potential. Imporvisia, the hottest new disc on the block is **Kim English's 'Nitelite'**, a US release on Nervous. And steadily gaining ground just outside the chart is **Whitney Houston's 'I Wanna Dance With Somebody (Who Loves Me)'**, as mixed by Junior Vasquez. Available for weeks Stateside, it seems to have been sidelined here, and import copies are hard to come by, though those who have it are plugging it relentlessly...On the Pop Top chart, **Queen** slip 2-3 with 'You Don't Fool Me', even though it increases support by 23%. The reason for their drop is the massive growth in support for 'Love The Life' by **Bass Culture** and **Celine Dion's 'It's All Coming Back To Me Now'** which move 40-2 and 33-1 respectively. The Dion track has one of the highest points totals this year, while 'Love The Life', featuring vocals from a rap-extension **King G**, is also massive. The highest new entry, and an obvious contender for the throne next week is **Michael Jackson's 'Midnight In Moscow'**, which debuts at five, while checking in at a more modest number 60 on the upright chart.

**b e a t s &**



Fresh back from Ibiza, **Up Yer Ronson** executed a swift and unexpected exit from its venue of two years, **The Pleasure Rooms** in Leeds last week. The reason given was that there had been a disagreement with the venue's management. From now on **Up Yer Ronson** will be held as a Friday night event at **Leeds's Club Europa**, which apparently has the added attraction of cheaper bar prices. This Friday's (September 27) guest will be **Judge Jules**... The unlikely DJ partnership of **Frankie Knuckles** and **L.T.J. Bukem** will be happening at **Sheffield's Leedmill** this Friday (27). **Knuckles** will be playing a four-hour set in the main room while **Bukem** and **MC Conrad** will be taking on the back room... **Massimo**, the man behind **Dust Records**, has left the label's parent company **Complete Music** to set up a new label **Dust2Dust**. **Dust** has just had its last release and many of the label's artists (including **Moog**, **Lee Van Cleef** and **Disco Direction**) will be joining the new label. The first release on **Dust2Dust** will be a compilation of **Dust** releases, 'Millennium Grooves'. For further details, contact: **Dust2Dust**, Tempo House, 15 Falcon Road, London SW11 2PJ. Tel: 0171-228 6821; fax: 0171-2286972... **Red Snapper** will be performing in London's Subterrania this Thursday (26) with support from **Jonathan Caldwell** and **Chantal** from Warp... This Thursday will also be a bargain night out with **Andrew Weatherall** DJing at **Roadside** of South, Manchester, for 54 entrance (£3 below 11 pm)... The **Outcaste** crew will be back at **Dingwells** on September 30 with **Nitin Sawhney** playing live and **DJs Patrick Forge, Badmarsh** and **Shobs**... Finally, **Elvis Costello** (pictured) has done his first ever remix for the forthcoming **Tricky** single 'Christiansands', due to be released on October 21... **AND THE BEAT GOES ON!**



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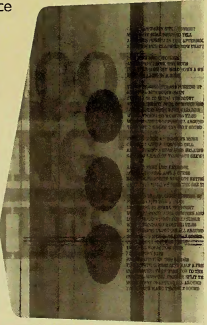
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24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BORN SLIPPY Underworld	FOOTSTEPS Daniel O'Donnell	NO MORE ALCOHOL Sugals featuring Lauchte Lou And Mische One	UP TO NO GOOD Porn Kings	IF I COULD FLY Grace	TEENAGE ANGST Placebo	ONE TO ANOTHER The Charlatans	LOVEFOOL The Cardigans	BURDEN IN MY HAND Soundaarden	ME AND YOU VERSUS THE WORLD Space	THA CROSSROADS Bone Thugs-N-Harmony	HEY DUDE Kula Shaker	THE GIFT Way Out West/Miss Joemia Law	ALL I WANT IS EVERYTHING Jai Leppard	IF I COULD TALK TO TELL YOU The Lemonheads	THREE EP Mansun	
Junior: Boy's Own		WEA	All Around The World	Perfecto	Elevator Music	Beggars Banquet	Stockholm	A&M	Gut		Columbia	Deconstruction	Bluepearl/Riffola/Mercury	Atlantic	Parlophone	

↑ Bullieted titles are those with the biggest sales gains over last week

# TOP TWENTY COMPILATIONS

## 1 NOW THAT'S WHAT I CALL MUSIC! 34

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
EMV/Virgin/Pop/Gain	THE BEST DANCE ALBUM IN THE WORLD - EVER 6	FRESH HITS 88	TRAINSPOTTING (OST)	DANCE ZONE - LEVEL EIGHT	THE HOUSE COLLECTION CLUB CLASSICS - 2	THE BEST OF HEARTBEAT	BIG MIX 88 - VOLUME 2	ONE HALF OF A WHOLE DECADE - 5 YEARS AT	TOP - THE CUTTING EDGE	THE BEST OF MASTERCUTS	MAD FOR IT	BOYZ OF SWING II	DANCE MIX UK 2	100% DANCE HITS 88	MOVIE KILLERS	A RETROSPECTIVE OF HOUSE 81-88 - VOL 4	THE SIX ALBUM	PURE DANCE 88	THIS IS THE RETURN OF CULT FICION
	www.musical.com/Top34	EMI	EMI	Virgin	Virgin	Quanta	EMI	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin	Virgin

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
NAKED Louise	BACKSTREET BOYS Backstreet Boys	ALL CHANGE Cast	BIZARRE FRUIT/BIZARRE FRUIT II M People	GOLD - GREATEST HITS Abba	THE BENDS Radiohead	MAN Meneh Cherry	PARKLIFE Blur	FOSSIL FUEL - THE XTC SINGLES 1977-92 XTC	WILLIAM BLOKE Billy Bragg	BOOGIE WONDERLAND - THE VERY BEST OF Earth Wind And Fire	FIELDS OF GOLD - THE BEST OF Sting	VOYAGER Mike Oldfield	WALKING WOUNDED Everything But The Girl	STANLEY ROAD Paul Weller	1977 Ash	
1st Avenue/EMI			Deconstruction/RCA	Polydor	Parlophone	Hut	Food/Parlophone	Virgin	Cooking Vinyl	Island	A&M	WEA	Virgin	Gold/Discs	Inferocious	

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# INTERNATIONAL FOCUS

## US CHARTWATCH

Donna Lewis spends a frustrating sixth consecutive week behind Luis Del Rio's *Macarena*, but it isn't all disappointing news for the Welsh singer. Broadcast Data Systems, which supplies airplay information for *Billboard's* Hot 100, has I Love You Always Forever reaching the highest listening figures of all-time for any track, beating the previous best of Dreamlover by Mariah Carey. It remains number one in *Garvin's* top 40 chart.

Lewis's sixth week at the top also means she claims another record because her huge hit now ties with Gerry Rafferty's *Baker Street* as the longest-running number two by a totally UK act in *Billboard's* singles chart history. Foreigner's *Waiting For A Girl Like You* enjoyed 10 weeks at two back in 1981, but their line-up includes US members.

And in a similar, if less impressive vein, Oasis's second US singles hit, *Don't Look Back In Anger*, spends a staggering fifth consecutive week at 55 during a week when only one UK release shows any upward movement in the Hot 100.

Change The World by Eric Clapton remains at six, *Terence's* *Supid Girl* drops nine to 23, *Maxi Priest's* *That Girl* tumbles 11 to 43 and *Jellyfish's* *Crush* falls four to 88 with just *Republic's* *Ready To Go* on the top 10 — from 68 to 85.

Ten years after their debut album, *Please* reached number seven and sold more than 1m copies to give them their biggest album hit *Stateside*, the Pet Shop Boys return to the top 40 with *Bilingual* debuting at 39. No UK albums are inside the top 20, headed this week by new



entries at one, two and three from New Edition, REM and Blackstreet, but there are a handful around. *Bilingual*, Oasis are down six to 31, Donna Lewis is up four to 32 and Bush hold at 53. *Garbage* drop to 30 and the *Trinaplatin* soundtrack to 61.

Phil Collins' return looks to be shaping up nicely in America with his single *Dance Into The Light* one of *Garvin's* biggest-selling tracks on radio. He is already in *Garvin's* top 30 adult contemporary chart, which at the top, has a nice British feel to it: Eric Clapton is one, Donna Lewis three and Elton John's *You Can Make History* (Again) jumps to nine.

So far this year *The Beatles* are the only UK act to top either the US singles or albums chart and, if the reaction before their next release is anything to go by, they should do it again. The publicity for both *Anthology 3* and the video box set plus a TV-ran of the *Anthology* series has seen five of their albums showing huge sales increases on *Billboard's* Top Pop Catalogue Albums chart, designed for older albums that have previously been in the general chart. Heading the *Fab Four* is the 8m-selling *Abbey Road* by The Beatles.

## UK WORLD HITS

The MW guide to the top British performers in key markets (chart position in brackets)

AUSTRALIA			FRANCE		
1	RETURN OF THE MACK	WEA	1	WANNABE	Virgin
2	CHANGE THE WORLD	WEA	2	J'E TE DONNE	Waldis April
3	SEA VIDA	EMI	3	RETURN OF THE MACK	WEA
4	SPINNING THE WHEEL	EMI	4	FOREVER LOVE	EMI
5	SOMEDAY	Virgin	5	FASSTUVE	Virgin
6	PETER ANDRE	BMG	6	INDOMINA	Cherry
7	FLAVA	BMG	7	WANNABE	Virgin
8	BOB'S SLIPPY	BMG	8	INDOMINA	Cherry
9	FLAVA	BMG	9	WANNABE	Virgin
10	BOB'S SLIPPY	BMG	10	INDOMINA	Cherry

NETHERLANDS			SWEDEN		
1	WANNABE	Virgin	1	WANNABE	Virgin
2	MYSTIFIOUS GIRL	BMG	2	INDOMINA	Cherry
3	SPINNING THE WHEEL	EMI	3	MYSTIFIOUS GIRL	BMG
4	FLAVA	BMG	4	CHANGE THE WORLD	WEA
5	BOB'S SLIPPY	BMG	5	TRASH	Nada
6	PETER ANDRE	BMG	6	WANNABE	Virgin
7	FLAVA	BMG	7	INDOMINA	Cherry
8	BOB'S SLIPPY	BMG	8	WANNABE	Virgin
9	FLAVA	BMG	9	INDOMINA	Cherry
10	BOB'S SLIPPY	BMG	10	WANNABE	Virgin

AUSTRIA			GERMANY		
1	WANNABE	Virgin	1	WANNABE	Virgin
2	MYSTIFIOUS GIRL	BMG	2	INDOMINA	Cherry
3	INDOMINA	Cherry	3	SALVA MEA	Cherry
4	SEA VIDA	EMI	4	MYSTIFIOUS GIRL	BMG
5	FOREVER LOVE	EMI	5	SEA VIDA	EMI
6	FLAVA	BMG	6	OLDER GORGIE MICHAEL	Virgin
7	FLAVA	BMG	7	SPIDERS	EMI
8	FLAVA	BMG	8	MOSELEY SHOALS	BMG
9	FLAVA	BMG	9	BEHOLDING DREAM	Capitol
10	FLAVA	BMG	10	OCEAN DRIVE	EMI

## ARTIST PROFILE: PET SHOP BOYS

The Pet Shop Boys' music is growing to be more than bilingual with their critically-acclaimed new album winning encouraging responses from around the world.

Already it has become their highest placed album to date in Germany after entering the chart at seven. While the single *Se A Vida* E (That's The Way Life Is) is not only heading towards the sales top 10, but is currently the country's second biggest release hit behind *Spice Girls*.

Elsewhere, continental Europe is greeting with acclaim the album which entered the top 30 last week in both France and Italy and debuted in the top 10 in Portugal. The success is even greater in Australia where the single is still in the top 20 and the album entered the chart at three.

And after critics in the UK dubbed the album the duo's best yet, there are high hopes for Japan, which snapped up 250,000 copies of last release *Very*, and the States where, despite not having a top 40 hit since 1986's *Domino Dancing*, the *Bilingual* track before topped *Billboard's* Dance chart earlier this year.

Apart from a few magazine interviews, all this has been achieved with the minimal of promotional work involving the duo, a deliberate policy in order to focus the attention totally on the album.

Parlophone's international marketing manager Carol Baxter says, "In the past, launches of previous albums have been quite flamboyant with launch parties and big events, but this time we haven't done that. It's a high-profile release but in this it is based



solely on allowing people to listen to the album. It's a good enough album to do it. We don't have to throw glitter on."

She says the Pet Shop Boys are now so established around the world their work can be promoted without having to involve them.

With the current single, which is shaping up to be the Pets' biggest international hit since their cover of *Go West*, she reckons this has been helped by both the video and the song's international feel.

"I think it's the bilingual angle and it's so catchy," she says. "Radio loves it. It's easy to play and it also sounds good in holiday resorts."

Ten years after the release of their first album *Please*, *Bilingual* is looking set to be the Pets' biggest worldwide hit yet.

Paul Williams

## TRACKWATCH: PET SHOP BOYS

- Album highest new entry at seven in Germany
- Single second most popular on German radio
- Album straight in at three in Australia
- Album new entry at 10 in Portugal
- Single top three in Finland

## NETWORK CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	READY OR NOT	Capitol	21	SEA VIDA (THAT'S THE WAY LIFE IS)	Parlophone
2	BACKSTAY AT TITANIC'S	Capitol	22	FOR YOU	Parlophone
3	ESCAPING	Capitol	23	OH WHAT A NIGHT	Power Station
4	SEVEN DAYS AND ONE WEEK	Capitol	24	IF IT MAKES YOU HAPPY	Capitol
5	FLAVA	Capitol	25	ROTTENBAM	Capitol
6	THE CIRCLE	Capitol	26	DON'T STOP MOVIN'	Capitol
7	WARRLEHEAD JOHNSON	Capitol	27	HEAD OVER FEET	Capitol
8	WANNABE	Capitol	28	WOMAN MANN	Capitol
9	I LOVE YOU ALWAYS FOREVER	Capitol	29	UNDIVIDED LOVE	Capitol
10	I'M ALIVE	Capitol	30	NO MORE ALGORS	Capitol
11	VIRTUAL INSANITY	Capitol	31	I'VE GOT A LITTLE PUPPY	Capitol
12	SPINNING THE WHEEL	Capitol	32	LIFE LOVE & HAPPINESS	Capitol
13	GOODBYE HEARTBREAK	Capitol	33	ME AND YOU VERSUS THE WORLD	Capitol
14	HOW BIZARRE	Capitol	34	WATCHING THE WORLD GO BY	Capitol
15	GOOD ENOUGH	Capitol	35	ALWAYS BE MY BABY	Capitol
16	I AM I FEEL	Capitol	36	ALL I WANT	Capitol
17	ALWAYS BREAKING MY HEART	Capitol	37	WALKING ON THE MILKY WAY	Capitol
18	LET'S MAKE A NIGHT TO REMEMBER	Capitol	38	WHY IT	Capitol
19	DANCE INTO THE LIGHT	Capitol	39	LOVEFOLD	Capitol
20	MACARENA	Capitol	40	HERO OF THE DAY	Capitol

## VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	K K K	Capitol	21	THE BENDS	Capitol
2	NEW ADVENTURES IN HI-FI	Capitol	22	ALL CHANGE	Capitol
3	TRAVELLING WITHOUT MOVING	Capitol	23	PARKFIRE	Capitol
4	JAGGED LITTLE PILL	Capitol	24	VOYAGER	Capitol
5	WHAT'S THE STORY MORNING GLORY	Capitol	25	CMON KIDS	Capitol
6	OLDER GORGIE MICHAEL	Capitol	26	FIELDS OF GOLD - THE BEST OF	Capitol
7	SPIDERS	Capitol	27	PABLO HONEY	Capitol
8	MOSELEY SHOALS	Capitol	28	NO CODE	Capitol
9	BEHOLDING DREAM - THE VERY BEST OF	Capitol	29	STANLEY ROAD	Capitol
10	OCEAN DRIVE	Capitol	30	WALKING WOUNDED	Capitol
11	DEFINITELY MAYBE	Capitol	31	TEST FOR ECHO	Capitol
12	DIFFERENT CLASS	Capitol	32	BROTHERS IN ARMS	Capitol
13	COMING UP	Capitol	33	GARBAGE	Capitol
14	FREE PACE SWEET	Capitol	34	1987	Capitol
15	EVERYTHING MUST GO	Capitol	35	THE DEFINITE SWAN AND GARFIELD	Capitol
16	IT LIES	Capitol	36	WILD WOOD	Capitol
17	A MAXIMUM HIGH	Capitol	37	RHYTHM 22	Capitol
18	BIZARRE FRUITBIZARRE	Capitol	38	OCEAN COLOUR SCENE	Capitol
19	MAN	Capitol	39	THE IT GIRL	Capitol
20	WILLIAM BLOKE	Capitol	40	MY GENERATION - THE VERY BEST OF	Capitol

© ERIA. The Network Chart is compiled by ERA for Independent Radio using airplay data from Music Control UK and CRI sales data.

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# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	READY OR NOT	Fugees	Columbia	CD-9636132 (SM)
2	2	VIRTUAL INSANITY	Jamiroquai	Sony	SCD0987215 (BMG)
3	3	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	CD-5753292 (F)
4	5	TOUCH ME TEASE ME	Case Fast Foxy Brown	Def Jam/Island	12DEF 18 (F)
5	6	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	6E32630 (SM)
6	4	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra	EKR 2207 (W)
7	7	IF I RULED THE WORLD	NAS	Columbia	9634028 (SM)
8	8	WHY	3T featuring Michael Jackson	Epic	CD-9636482 (SM)
9	9	SWEET SISTER	Peace By Piece	Blanco Y Negro	NEG 947 (W)
10	11	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	CD-34321364112 (BMG)
11	10	KISSIN' YOU	Total	Arista	74321404171 (BMG)
12	20	HOW DO YOU WANT IT?	2 Pac featuring KC and Jodeci/Da Brat	Island	12DRW3 (F)
13	20	TWISTED	Keith Sweat	Elektra	EKR 2207 (W)
14	12	LIKE A WOMAN	Tony Rich Project	LaFace	CD-34321401612 (BMG)
15	23	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15 (F)
16	13	KILLING ME SOFTLY	Fugees	Columbia	CD-9632435 (SM)
17	15	ASCENSHN H3 ONES GONNA LOVE YOU, SO DWT...	Maxwell	Columbia	9632696 (SM)
18	19	CRAZY	Mark Morrison	WEA	CD-WEA 0540D1 (W)
19	16	IF YOUR GIRL ONLY KNEW	Aaliyah	Atlantic	A 56937 (W)
20	14	TUFF ACT TO FOLLOW	MNB	1st Avenue/Columbia	- (SM)
21	17	HIT ME OFF	New Edition	MCA	MCAST 48014 (BMG)
22	21	EVERYDAY	MC Lyte	East West	A 59857 (W)
23	24	ALWAYS BE MY BABY	Mariah Carey	Columbia	CD-06623342 (SM)
24	24	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW3 (F)
25	18	IT'S A SUMMER THANG	M Do featuring Cheray Savage	Wise/WIREO	125 (W/VMS)
26	25	SPECIAL KIND OF LOVER	No Colours	Wild Card/Polydor	5752011 (F)
27	33	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
28	31	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 42877 (W)
29	29	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207 (W)
30	26	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0487 (W)
31	28	CANDLES	Alex Reece	Fourth & Broadway	12BRW 333 (F)
32	34	SHE SAID	The Pharcyde	Delicious/Vinyl/Gro Beat	GODX 144 (F)
33	27	EASE YOUR MIND	Gaetano	Talkin Loud	TLX 10 (F)
34	32	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	5756181 (F)
35	30	IT'S ALL THE WAY LIVE (NOW)	Coolio	Tommy Boy	CD-TBCO 7731 (RTM/DISC)
36	38	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD-9629502 (SM)
37	36	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VJST 181 (E)
38	35	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 395 (BMG)
39	35	HEY LOVER	LL Cool J featuring Boy II Men	Def Jam/Island	12DEF 14 (F)
40	37	DINNER WITH DELORES	TAKAP	Warner Bros	- (W)

© DIN. Compiled from data from a panel of independents and specialist multiples.

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	SEVEN DAYS AND ONE WEEK	BBE	Positiva	12TV 67 (E)
2	2	UP TO NO GOOD	Pan Foga	All Around The World	123.026 16 (HRC/BMG)
3	1	I'M ALIVE	Stretch & Vern present Maddog	4th FX	24 (F)
4	4	HEY JUPITER/PROFESSIONAL WIDOW	Toni Amos	East West	A 54847 (W)
5	5	IF I COULD FLY	Grace	Perfecto	PERF 1277 (M)
6	6	KRUPA	Apollo Four Forty	Epic	SDX 5 (SM)
7	7	BUG IN THE BASSBIN	Immersion Orchestra	Mo Wax	MW 049 (W)
8	8	MIND BODY & SOUL	Dina Carroll	1st Avenue/Mercury	DCX 1 (F)
9	9	TURN THE POINT	Faze Action	Naphonic	NJXX 111 (RTM/DISC)
10	10	I NEED YOU NOW	Sirannon	Work	WORKT 003 (F)
11	11	MORE THAN WOMAN	Shena	VC Recordings	VCRT 13 (E)
12	12	GET ANOTHER PLAN	Abstract Truth	Talkin Loud	TLX 12 (F)
13	5	TOUCH ME TEASE ME	Case Fast Foxy Brown	Def Jam/Island	12DEF 18 (F)
14	8	THE GIFT	Way Out West/Miss Jovanna Lee/Deconstruction	K210491 (BMG)	
15	15	LOVE ME THE RIGHT WAY '96	Rapinaid & Kym Maxwell	Logic	74321404441 (BMG)
16	8	STOMP - THE REMIXES	Quincy Jones	Dave	0962437290 (W)
17	3	NOBODY'S BUSINESS	H2O featuring Billie	AM-PM	58 (8331) (F)
18	12	THE CURSE OF VOODOO RAY	Lisa May	Fontana	VDD X1 (F)
19	19	TWIST IN MY SOBRIETY - THE REMIXES	Tanika Tikaram	East West	EW 0547 (W)
20	2	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra	EKR 2267 (W)
21	21	KRAKATOA/FUTURA	Amerlyth	Jackpot	WIN10 (ADD)
22	22	GARZ FORCES	Siam	Soma Recordings	SOMA 45 (RTM/DISC)
23	23	DUNK AND PIANZO	Bass Boyz	Polydor	5753431 (F)
24	24	CUBA	El Mariachi	Strictly Rhythm	SR 12472 (Impart)
25	15	YOU'RE NOT ALONE	Olive	RCA	7432140621 (BMG)
26	11	THE BEAT IS OVER	Basco	Concrete	HARD 12312 (BMG)
27	11	KISSIN' YOU	Total	Arista	74321404171 (BMG)
28	9	WANT LOVE	Hysterix Ego	WEA	WEA 0737 (W)
29	7	HORNY AS FUNK	Soapy	WEA	WEA 0147 (W)
30	30	EP	Howie B	Polydor	5751871 (F)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	ENDTRODUCING....	DJ Shadow	Mo Wax	MW 059/MW 359AC (V)
2	1	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	SZ 483399/1483394 (SM)
3	2	ANOTHER LEVEL	Blackstreet	Interscope	-INTC 0001 (BMG)
4	NEW	SHY FX PRESENTS - THE FORMULA	Various	Ebony	EBONLP 001 (EBON/IMP/CP/001) (SPD)
5	5	THE SCORE	Fugees	Columbia	483549/14835494 (SM)
6	4	THE HOUSE COLLECTION CLUB CLASSICS - 2	Various	PHCC	2LP/PHCC 2WC (SM/SM)
7	3	HOME AGAIN	New Edition	MCA	MCA 11480/MCA 11483 (BMG)
8	9	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Mercury	-531914 (F)
9	NEW	HIGH SCHOOL HIGH (OST)	Various	Big Beat	East West 522091V - (Impart)
10	NEW	SEVEN WAYS	Paul Van Dyk	Deviant	DVNT 014LP (V)

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# SPECIALIST CHARTS

28 SEPTEMBER 1996

# MUSIC VIDEO

# VIDEO

This	Last	Artist	Title
1	2	BILL WHELAN	Riverdance-The Show
2	1	JO LONGCHORNYA	Men And His Music
3	5	OASIS	Live By The Sea
4	4	LIVE	CASB RECORDING: Les Miserables In Concert
5	3	BILL WHELAN	Riverdance - A Journey
6	6	BOYZONE	Said I Dore
7	7	LEVEL 5	Best Live - Headlights, White Lies & Black
8	8	MICHAEL JACKSON	Video Greatest Hits - History
9	12	TAKE THAT	Concert Hits
10	10	MARY CHAPIN CARPENTER	Jubilee - Live At Work Top
11	10	EAGLES	Half Freedom Over
12	9	VARIOUS ARTISTS	A Tribute To Stevie Ray Vaughan
13	11	BLUES BROTHERS	The Return Of The Blues Brothers
14	18	BOB JOY	Live In London
15	22	ANGELIQUE FERRANDEZ	Les 2000 Grands - Grands Art. Tous...

Label Cat No	18	17	CARRERAS/DOMINGO/PAVAROTTI	In Concert '94
VOV05494	17	24	PAUL WELTER	Live Wood/Highlights & Bang Ups
PolyGram Video 633914	18	16	THE STONE ROSES	The Complete
PWL MNV01470	19	20	DANIEL O'DONNELL	The Classic Live Concert
Video Collection VCS28	20	29	PULP	Sorted For Films & Vids
BMG VCS03	21	19	ROBSON GREEN & JEROME EVANS	So Far So Good
VAL E00022	22	15	SEX	Pictures Live In Wembley
06105100	23	25	MARIAN CAREY	Away At A Mallon Square Garden
SMV E0150132	24	18	THE PRODIGE	Electricity: Punk
BMG Video 742315693	25	16	VARIOUS ARTISTS	Karaoke-15 All Time Party Favorites
SMV 501592	26	16	CELINE DION	The Colour Of My Love Concert
Geffen Home Video 02F09548	27	21	PINK PILLBOX	Live At Pompeii
SMV 450529	28	16	RAIOHARDI 27.5 M.	The Astoria London Live
Winnervid W09264	29	16	VARIOUS ARTISTS	Reflections Of Ireland
PolyGram Video 633120	30	16	VARIOUS ARTISTS	Karaoke Party Classics
Warner/WNV028				

Artist	Title	Label/Cat No
1	101 CALMATIONS	Walt Disney/D2032
2	THE FILES - FILE # 6257	Fox Video 41062
3	DIE HARD WITH A VENGEANCE	Toothpaste D01832
4	CRIMSON TIDE	Hollywood Pictures D01490
5	BAD BOYS	Columbia TriStar D018425
6	BARNEY'S IMAGINATION ISLAND	PolyGram Video 634923
7	CASPER	ClC Video V019132
8	THE USUAL SUSPECTS	PolyGram Video 630263
9	POSTMAN PAT 1 & 2	1992 0215064
10	THOMAS THE TANK ENGINE-ESCAPE	Video Collection V02028
11	JUDGE DREDD	Gulf Stream
12	ONLY Fools And Horses - Dates	BBC 038359
13	PULP FICTION	Toothpaste D01832
14	STAR TRIP VOYAGER - VOL.2	ClC Video V019132

# ANGELIQUE FERRANDEZ: Les 2000 Grands - Grands Art. Tous...

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	ON A ROPE	Rocket From The Crypt	Elemental ELM 38035 (RTM/D)
2	1	ONE TO ANOTHER	Charlatans	Beggars Banquet B99 38102 (CD) (RTM/D)
3	3	ME AND YOU VERSUS THE WORLD	Spice	Cap 00313 4 (T)
4	4	BORN SLUPPY	Underworld	Junior Boy's Own JBO 44 C052 (RTM/D)
5	5	SANTA MARIA	Tajana	Love This LUTMYSX4 (P)
6	5	WE'VE GOT TO GOIN' ON	Backstreet Boys	Live JIVEKRC 400 (P)
7	6	UNDERGROUND	Ben Folds Five	Caroline CDCAR 008 (V)
8	12	WHATEVER	Oasis	Creation CRESCD 195 (M/V)
9	10	WONDERWALL	Oasis	Creation CRESCD 215 (M/V)
10	16	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (M/V)
11	15	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (M/V)
12	19	LIVE FOREVER	Oasis	Creation CRESCD 185 (M/V)
13	20	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCD 221 (M/V)
14	7	HELLO HONKY TONKS (ROCK...)	Pizzaman	Cowboy CD1040 39 (P)
15	16	SUPERSONIC	Oasis	Creation CRESCD 178 (V)
16	16	ROLL WITH IT	Oasis	Creation CRESCD 212 (M/V)
17	17	SHAKENAKE	Oasis	Creation CRESCD 182 (M/V)
18	8	MIDNIGHT IN PERFECT WORLD	DJ Shadow	Mo Wax MW 0720 (V)
19	9	LAST RHYTHM	Last Rhythm	Stress COSTR 76 (P)
20	14	THAT'S WHEN I REACH FOR MY...	Moby	Mute CDMUTE 194 (RTM/D)

This	Last	Title	Artist	Label (distributor)
1	2	WHAT'S THE STORY? MORNING...	Oasis	Creation CRESCD 189 (M/V)
2	1	COMING UP	Suede	Nude NUDE 602 (M/V)
3	11	WILLIAM BLOKE	Billy Bragg	Cooking Vinyl COOKCD 100 (V)
4	11	C'MON KIDS	Bob Dylans	Creation CRESCD 194 (M/V)
5	11	BACKSTREET BOYS	Backstreet Boys	Live CH1P 189 (P)
6	4	DEFINITELY MAYBE	Oasis	Creation CRESCD 189 (V)
7	4	SATURNALIA	Wedding Present	Cooking Vinyl COOKCD 099 (V)
8	8	SECOND Toughest IN THE INFANTS	Underworld	Junior Boy's Own JBO C04 (RTM/D)
9	11	PRINCE BUMBY	Red Snapper	Dewy WARPCD 45 (RTM/D)
10	5	1977	Ash	Infectious INFECT 002 (RTM/D)
11	6	BEST LIVE - HEADLIGHTS...	Loveliers	Glaxi WOLCO 1074 (P)
12	7	THE GIRL	Sleeper	Indolent SLEEPED 012 (V)
13	3	OCTOBER RUST	Type O Negative	Roadrunner RR 8072 (P)
14	9	INTERIUM DISCORDER	Oasis	Sound And Media SAM 7033 (SM)
15	15	WRONG SIDE OF BEAUTIFUL	Dub War	Earache MOSH 1530 (V)
16	16	DON'T TRY THIS AT HOME	Billy Bragg	Cooking Vinyl COOKCD 106 (V)
17	16	LIFE'S A HOT... BETWEEN THE...	Billy Bragg	Cooking Vinyl COOKCD 106 (V)
18	14	PANABAND & SUNBURNT	Stunk Anassie	One Little Indian TPLP 550 (P)
19	11	TALKING WITH THE TAXMAN...	Billy Bragg	Cooking Vinyl COOKCD 106 (V)
20	21	CASANOVA	Divine Comedy	Setanta SETCD 25 (V)

# ROCK

This	Last	Title	Artist	Label (distributor)
1	2	TEST FOR ECHO	Rush	Atlantic 796129532 (W)
2	2	18 TR 1 DIE	Bryan Adams	ASW 540552 (P)
3	1	NO CODE	Planet J	Epic 404462 (SM)
4	1	RHYTHMEN	Z2 top	RCA 742139462 (BMG)
5	4	GARBAGE	Mezzburo D 31455 (RTM)	
6	3	OCTOBER RUST	Type O Negative	Roadrunner RR 8072 (P)
7	7	LOAD	Metallica	Vertigo 526182 (P)
8	16	WRONG SIDE OF BEAUTIFUL	Dub War	Earache MOSH 1530 (V)
9	19	SLEEPY WHEN WET	Bob Joy	Vertigo VERHC 38 (P)
10	10	QUADROPHENIA	GST	Polydor 5199962 (P)

This	Last	Title	Artist	Label (distributor)
1	0	ZERO	Seething Pumpkins	Virgin HUTCD 73 (E)
2	5	WISEBLOOD	Corrosion Of Conformity	Columbia 4942302 (SM)
3	0	ASTROGODS 2000/ESPEY...	White Zombie	Atlantic 796129532 (W)
4	10	TO THE FAITHFUL, DEPARTED	Crash Test	Island CD 8048 (P)
5	12	THE SUN IS OPEN UP	Langplatt	Mother MUMCD 902 (P)
6	16	BAT OUT OF HELL	Meat Loaf	Epic CD 82419 (SM)
7	14	SIXTEEN STONE	Bush	Intercept 654829312 (W)
8	11	THESE DAYS	Bob Joy	Mercury 5262482 (P)
9	15	CROSS ROAD - THE BEST OF	Bob Joy	Jambic 5262362 (P)
10	13	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (P)

# CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	7	SONGS OF SANCTUARY	Adiemus	Venture DVE 925 (E)
2	1	PURE CLASSIC MOODS	Various	Decca 4527392 (P)
3	2	CLASSIC MEDITATIONS	James Galway	RCA Victor 742137183 (BMG)
4	4	HALL OF FAME	Various	Classic FM clencd 7 (CRCP)
5	3	MORE HALL OF FAME	Various	Classic FM CFMCD10 (CRCP)
6	16	BEST CLASSIC ALBUM IN THE...	Various	EMI CDMTYD 95 (E)
7	8	THE PIANO	Michael Nyman	Venture CDVCS918 (E)
8	6	ALBINONI'S ADAGIOS	I Solisti Veneri/Scimano	Erato
9	9	100 POPULAR CLASSICS	Various	Castle Communications MSCSD171 (BMG)
10	10	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 4304332 (P)

This	Last	Title	Artist	Label (distributor)
1	11	AIRO PARTIALITY	Lithuanian Cu/Sondeckis	ECM 489162 (N/P)
2	10	DIETS & ARIAS	Roberto Alagna/Renata Chiorru	EMI Classics CDCS15112 (E)
3	11	THE TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 469992002 (W)
4	10	SONY SENIORS CLASSICS COLLECTION	Various	Sony Classical/ECM3695 (N/P)
5	13	SOPRANO IN RED	Lesley Garrett	Silver Classics SILVCD1 (C/DN/S)
6	14	CLASSIC OPERA EXPERIENCE	Various	EMI SPECIALTY CDCEOPX 0
7	12	THE ULTIMATE GUITAR COLLECTION	Julian Bream	7432133762 (BMG)
8	11	CLASSIC MOODS	Various	4522892 (P)
9	18	THE CLASSIC EXPERIENCE	Various	EMI SPECIALTY 45 (E)
10	17	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	Hyperion CDA66808 (CRMP/MS/G)

# MID PRICE

This	Last	Title	Artist	Label (distributor)
1	1	UNRELEASED AND REVAMPED	Cypress Hill	Columbia 4852302 (SM)
2	3	PABLO HONEY	Radihead	Parlophone CORPUS 7360 (E)
3	9	BROTHERS IN ARMS	Dire Straits	Vertigo 8244992 (P)
4	10	OCEAN COLOUR SCENE	Ocean Colour Scene	Fontana 5122892 (P)
5	11	BLUE LIVES	Massive Attack	Wild Bunch WBRC 01 (P)
6	4	LIVE WOOD	Paul Weller	Gal Discs 8285612 (P)
7	4	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (W)
8	2	INDEPENDENCE DAY UK	Original Cast	Speaking Volumes 520364 (P)
9	5	ELEGANT SLUMMING	M People	Deconstruction 743211962 (BMG)
10	10	NOW THAT'S WHAT I CALL QUITE GOOD	The Housemartins	GO DISCS 8283942 (P)

This	Last	Title	Artist	Label (distributor)
1	11	THE LA'S	The La's	GO DISCS 8283022 (P)
2	11	PROMISED LAND - VOLUME 2	Higher Limits	HLPLCD (S/D)
3	20	SLEEPY WHEN WET	Bob Joy	Vertigo 5262362 (P)
4	10	BLACK STAR LINER	Fred Locks	Starlight 021 (L/S)
5	8	BLUNTED ON REALITY	Fugges	Columbia 4747132 (SM)
6	16	PILLS 'N' THRILLS AND BELLVACHES	Happy Mondays	Facility Factory CD20 (P)
7	10	WAKING HOURS	Del Amiri	A&M A&M 406 (N/K)
8	17	EXTRAS	The Jam	Polygram 5101774 (P)
9	10	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV4 2086 (P)
10	16	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFEQ 2414 (BMG)



## SETTING THE PACE FOR CHRISTMAS

**I**n today's fast-moving and fiercely-competitive music marketplace, the demands made on distribution companies are tougher than ever. The speed and accuracy with which they process orders, and get them out to retailers, can make all the difference between a hit and a miss. Below the chart line however, distributors are also now routinely expected to

support client labels with an increasing array of sophisticated production, catalogue management, stock control and salesforce services. The final quarter of the year is when those services are really put to the test, as the major labels wheel out their biggest new releases and independents seek to repromote their choicest back-catalogue items. In this supplement *Music Week* examines how distributors respond to the extra pressures that Christmas brings while on page 40 Paul Gorman looks at the innovative ways with which the most enterprising companies have sought to raise their profiles and build their business and their market shares.

# FORWARD PLANNING EASES FESTIVE RUSH

NOT ONLY IS THE RUN UP TO CHRISTMAS THE BUSIEST TIME OF YEAR FOR DISTRIBUTORS, IT'S ALSO THE PERIOD WHERE A HIT IS MOST LIKELY TO COME OUT OF THE BLUE AND ADD EXTRA PRESSURES. CAROLINE MOSS FINDS OUT HOW THEY COPE

**T**here's nothing like a Christmas number one to get the adrenalin flowing. But when Robson & Jerome's chart topping album broke all records and sold 2m units in little over five weeks at the tail end of last year, BMG's West Bromwich-based distribution arm didn't know what hit it.

"We knew it would do well, but how well it did took us by surprise," says BMG distribution manager Paul Dudley. "We received so many orders that we had to close off three separate areas of the warehouse and set up three teams of staff dedicated to Robson & Jerome and nothing else."

Luckily BMG Distribution was able to take the spectacular surge in its stride. And, in common with every other leading UK distributor, the company has already laid careful plans to ensure that it is again properly geared up for the expected upturn in the last three months of the year.

Whether Robson & Jerome's second album *Take Two*, which is due on November 11, will fare as well as its predecessor will remain to be seen. Certainly RCA will be supporting it with a huge marketing campaign and BMG warehouse staff are standing by in anticipation of another Christmas blockbuster. "We're willing them to do it again," says Dudley. "This time they won't catch us out on anything."

Tony Powell, managing director of leading independent distributor Pinnacle, says, "Something like a Robson & Jerome always turns up at Christmas. You can't always tell what it's going to be. You just cross your fingers and hope that yours is the company that is



SECURICORN OMEGA EXPRESS: ENSURED THAT DEMAND WAS MET FOR LAST YEAR'S CHRISTMAS NUMBER ONE, MICHAEL JACKSON'S EARTH SONG

carrying it." Despite the planning that labels put into their holiday marketing campaigns, who gets the coveted Christmas number one single slot is a lot like winning the lottery and comes as a windfall to the company lucky enough to distribute it.

Two years ago, Mr Blobby carried off the prize, with his eponymous single selling more than 600,000 copies on the Destiny label.

An agreement with distribution brokers The Total Record Company and BMG ensured there were no hiccups in the delivery chain and that retailers received all the copies they needed. "The thing about

novelty records like Mr Blobby is that you have to be ready for all eventualities," says Total director Henry Semmence. "You just don't know what it's going to sell. It could be a million. Or it could be nothing at all. The problem comes in keeping your stock levels right. You don't want to have too many units sitting on the shelves but, at the same time, you don't want to be caught short when the big orders come in."

Securicorn Omega Express was perfectly prepared for last year's number one single, Michael Jackson's *Earth Song*. The publicity surrounding its release gave the company plenty of advance warning of likely demand and extra seven-tonne

trucks were laid on to transport the single which went on to sell more than 700,000 units.

As it turned out, they weren't needed. Or at least not solely for the Jackson release. Increased volume for a huge carrier like Securicorn, which is responsible for around 80% of all audio product distributed in the UK (see breakout, p36), often means larger parcels and the maximised use of van space can meet the demand rather than more parcel drops.

"We can swallow the extra load because we have the manpower and machinery to deal with it," says Michael Lindgren-Hornett, Securicorn's product manager. "Serving the Christmas market

and having a Christmas hit may be a boon for the labels and distributors involved but, for us, it's more or less business as usual. Things have to get very busy indeed before we find that we're stretched."

The distributors themselves have their own strategies for coping with the frenzied final quarter, depending on the company's size and the market it serves. Some, such as BMG and Disc, expect to increase staffing levels by up to 30%. Others, such as Grapevine, prefer to hire extra temporary telesales staff as required, while Total says its efficient information service smooths out the seasonal surge and its regular staff can >

## DISTRIBUTION

► usually meet Christmas demands.

"We aim to keep dealers fully up-to-date about the marketing and promotion that's going on around releases and get product to them quickly by phoning them to check they've got enough stock," says Semmence. At the same time Total provides a reciprocal service to its labels, keeping them fully abreast of projected demand, stocking plenty of product and making sure the right releases are on the racks.

Forward planning is universally regarded as the real key to healthy Christmas sales. "We have a pretty good idea some way in advance of what is scheduled for release in the final quarter," says Fred Whitte, distribution director at Sony Music Operations. "The final piece of the jigsaw is pegging in the big releases. If we get them right, then everything runs according to plan."

Sony estimates that output can often increase by as much as 50% at the Christmas peak compared with quieter times of the year and expect to take on extra staff as a result.

The Royal Mail's Parcelforce, currently looking to increase its market share of music distribution (see breakout), endeavours to use year-round forward planning to ensure what it refers to as the "autumn pressure" phenomenon. As the final quarter progresses, weekly and sometimes daily forecasts are taken from all major clients to predict output and traffic volume, while sophisticated computer technology pre-advises depots of



CHRISTY MOORE: A PRIORITY RELEASE FOR GRAPEVINE

scheduled arrivals so manpower can be deployed to tackle the task.

State-of-the-art computer technology now plays a dominant part in ensuring deliveries are made as fast and as accurate as possible. Software programmes are now available which handle all aspects of distribution from planning, forecasting and stock control to tracing goods and taking orders electronically. But the increased efficiency in processing information has a knock-on effect for the more physical aspects of the business.

Leading classical music distributor Select now subscribes to Eros net, as a result, has found that its warehouse staff have come under extra pressure. "Previously, if a customer ordered before noon, we'd expect to supply their order the next day. Now we aim to get product with them by 9pm," says executive director Fergus Lawlor. "Consequently, we've had to look

hard at our stocking and warehousing systems and the way that staff are organised to ensure that we can honour our pledges."

In the run up to Christmas, Disc will increase its reliance on computer-derived orders and, by the end of October, expects to introduce a seven-day, double shift service. The company has a team of semi-permanent staff standing by for busy periods. "We prefer to use people who know how we work," says deputy managing director Martin Adams. "Many come back year after year and have pride in their work."

However Christmas isn't a mad rush of new releases for everyone. Companies dealing with small labels often don't have big releases at this time of year and instead pick up on promotional opportunities the season after.

"As an independent distributor, we don't always

share the same problems as there would be with a major," says Owen Mathison, marketing director of RTM. "Many of our smaller clients shy away from releasing their best product in the autumn anyway because they don't want them to get lost in the rush, so we've much more at their mercy and aren't in a position to dictate to them."

Nevertheless, RTM is doing what it can to ensure a healthy holiday period turnover by bullishly re-promoting its catalogue to independent retailers and locking in with a variety of TV and in-store campaigns planned for Ash and Underwood. Similarly, Grapevine will be re-promoting the latest Emmylou Harris album and launching a campaign in October for Christy Moore's new release.

"Although they're big albums for each label, in the grand scheme of things, they're not huge," says Graham Kelly, Grapevine general manager. "To an extent, we have to pick up whatever promotional aspects we can, as well as looking how we heighten awareness in all the various aspects and price points of our catalogue."

Select, on the other hand, has found that the growing numbers of releases come out to the market over the past four years means that retailers can no longer contemplate stocking everything.

Consequently, the Christmas rush arrives later and has become more urgent. "The October pick-up has largely vanished," says Lawlor.

"The crunch now comes in

November. And it's just as likely to be lots of small orders across our entire catalogue, than large ones for a couple of releases.

Naturally, they all have to be serviced equally efficiently."

Despite the seasonal pressures, the general consensus is that there is little dead wood left in distribution and that current systems work like well-oiled machinery.

Any suggestion that distributors are squeezed in the middle by labels on one side and retailers on the other, both demanding priority service, is soon quashed. Distributors testify to good relationships and communication with labels and retailers, even when the heat is on.

"Retailing at Christmas isn't as perilous as it used to be years ago," says Powell. "Obviously it's the busiest time of year, but the business has become much more professional over the past decade and is much better equipped to handle it."

Semmence takes it one step further. "I think the distribution network in the UK is the best in the world," he says.

Few will argue. The days when number one singles were out of stock and orders of hit albums arrived two or three days late are largely a thing of the past.

Of course, nobody yet knows what the big sellers will be this Christmas. But consumers can be confident distributors will make sure that all the year's holiday hits will be readily available in High Street chains and specialist retailers alike. Right up until closing time on Christmas Eve. ■

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## KINGS OF THE ROAD

With 20 distribution branches around the country, Securicor Omega Express is responsible for 80% of audio product distributed in the UK - a level it has maintained over the past three years.

"We use Securicor for everything," says Paul Dudley, distribution manager at BMG.

"To achieve a next-day delivery of parcels right across the country would need a massive investment in an infrastructure which Securicor already has in place."

If Securicor is delivering BMG product to an HMV or Our Price site, then it will doubtlessly be carrying parcels from PolyGram, Sony, Pinnacle and so on. The company is responsible for shipping more than 6m parcels a year into Virgin Or Price stores alone, and has a fleet of 5,000 vehicles dedicated to music industry business.

Securicor attributes its success to the fact that it offers a tailor-made service for each company and is constantly improving its services in response to customer requirements.

Recent innovations include a Sunday collection service solely for the record industry and the setting up of a London-based distribution hub.

"It's precisely because we can offer this sort of flexibility on the delivery side that we've managed to secure and maintain this level of business," says product manager Michael Lindgreen-Hornet. "We're able to adapt to customer needs and provide them what they want."

Securicor is currently looking to increase its market share by another 5% while maintaining existing accounts. However Securicor would be wise to keep an eye on the competition.

Last year, EMI switched back to Parcelforce, which is anxious to retain the position as one of the leading players, while Parcelforce, the UK's largest parcels carrier, is devising strategies to step up its audio distribution.

Parcelforce currently has a share of only around 5%-10% of the audio distribution market, according to John Wilkinson, customised solution market sector manager. "Parcelforce has been very careful with the music industry because of how closely knit it is," he says. "I've declined to tender for some of the biggest distribution contracts in the past, simply because I want to be sure that what we can offer will fit exactly with music industry

requirements. We may only have the one chance to get back in there, so we have to make sure we don't get it wrong."

Wilkinson has been testing the waters with just a handful of players, most notably Vital Distribution for which Parcelforce ships an average of 4,000-5,000 orders per week to UK record retailers. He is now in discussion with "three very big audio distributors, two in London and one in the Midlands".

Vital made the move from Securicor to Parcelforce in May mainly because of the improved IT services on offer.

"Parcelforce helped us upgrade our computer system so that we could rack orders and stock more efficiently," says Vital's commercial manager Andy Stephenson. Four months on, Vital says it is satisfied with the level of service Parcelforce has provided.

The company's change of carrier has been watched with interest by other distributors. Fergus Lawlor, executive director of Select, says, "I certainly think it's healthier if there is more than one major company to choose from because standards can fall if there's a monopoly situation."

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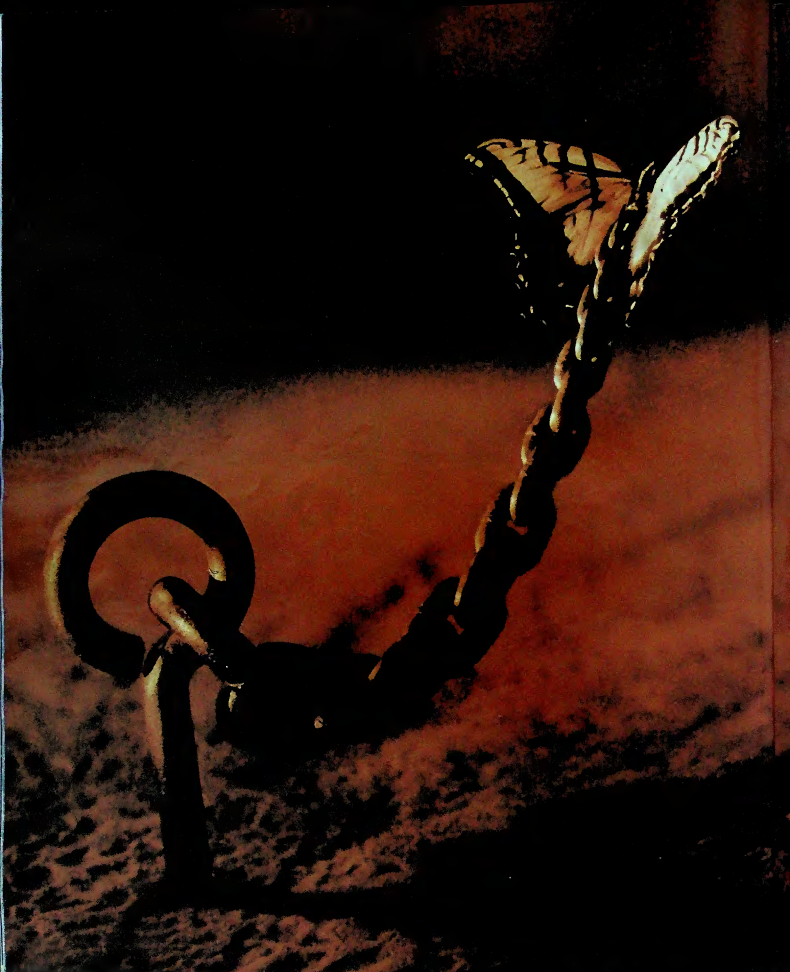


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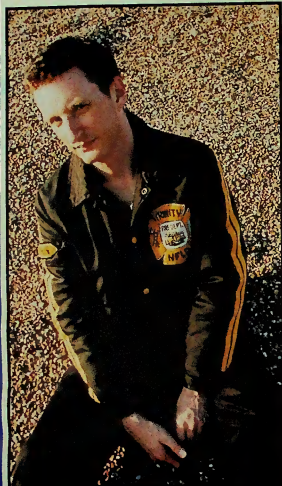
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BILLY BRAGG: JOINED VITAL'S IN-STORE PLAYBACK PROMOTION

# INDIE RAISE

THE LATEST INITIATIVES IN THE INDEPENDENT AUDIO DISTRIBUTION SECTOR ARE P

**T**he Nineties have witnessed a revolution in the business of distributing music products. No longer is this activity merely restricted to the mundane task of filling shelf space.

Now it is the norm for a distributor to provide dedicated sales teams, specialist label management, sophisticated marketing and a range of other services to ensure that releases compete in a crowded market.

Recently, the stakes have been upped by initiatives from the independent scene's two market leaders - Pinnacle and Vital.

Kent-based Pinnacle now handles more than 140 labels in the wake of July's 75% buy-out by the Zomba group, giving it access to new accounts such as Jive and Silverton. It is setting great store by the much-publicised installation of Selecta listening posts in the 115 indie shops which make up its Network chain, including Glasgow's Missing, Bristol's Replay and the Isle Of Wight's Happy Dazz.

A feature of the listening posts is the presence of the Pinnacle sampler, a CD which carries up to 20 tracks and is updated every

month. Among tracks on the current compilation are Sway by Anacia on Radar Records, I Believe by Denise Johnson (Holgram) and All I Want by Skurr Anassie (One Little Indian).

Pinnacle believes the Selecta posts will help maintain its pole position among independent distributors - in the first half of this year it had a 2.9% share of the UK's 50m-unit albums market and a 6.6% share of the 33m-unit singles market.

The Selecta sites are also being used as the centrepiece of Pinnacle's new marketing strategy. Marketing manager Simon Holland says the distributor has replaced monthly magazine *P.I.N.* with a detailed booklet supplied with the sampler.

"The Pinnacle sampler gives labels direct access to consumers at a low cost," he says. "We have also given each shop 100 extra copies of the CD booklet for distribution to interested customers."

Holland also points out that the sampler is supplied to the branch and head offices of major multiples such as Virgin Our Price and HMV. "This introduces staff at these outlets to our new releases and hopefully engenders interest there," he adds.

Over recent years, Holland has also overseen the distributor's composite advertising in quality monthlies such as *G2* and *Select* and the weekly music press. "This provides relatively cheap entry for our labels, but we're reformulating our advertising strategy to take account of the Selecta launch," he says.

While distributors such as THE and Beechwood are investigating electronic opportunities on all fronts (see breakout), Bristol-based Vital, which had first-half 1996 shares of 2.5% (albums) and 6.5% (singles), has made the sector's boldest move into multimedia by becoming solo advertiser on the CIN Top 40 independent singles and albums chart on dotmusic. Miller Freeman Entertainment's dedicated website.

"The dotmusic deal gives us profile in a new area," says Vital director Peter Thompson. "This is crucial, given that a lot of distributors now offer the same sort of services; at our level they each have between 11 and 15 sales reps, which tried and tested telesales and label management systems."

Thompson says Vital's website will debut early next year. The intention is to provide labels and retailers with up-to-the minute information of the distributor's activities, but it is unlikely to

offer an on-line ordering service for consumers. "Although that is feasible, we wouldn't want to upset our retailers by offering a service which might cannibalise their business," Thompson adds.

Distribution success relies to a great extent on focusing on strengths, says Thompson.

"Our reputation is for handling credible, alternative-type labels from dance to rock," he says, citing dance compilation specialist React, indie labels Deceptive and Echo and catalogue companies Rykodisc and Cooking Vinyl. "We know that, for example, we can't sell classical or out-and-out pop music, so we don't chase that business," he says.

Among recent recruits to Vital is Good Looking, the label run by drum and bass star L7J Bukem. Thompson says the genre fits neatly alongside the other music handled at Vital, but admits to an awareness that the distributor's roster lacked representation in that field.

"There is a certain mentality in drum and bass that we have to come to terms with and, in the same way, Good Looking will benefit from our sales and marketing experience," he says. "This is a high quality project and both parties can bring something new to it."

In the meantime, Vital has launched a series of in-store playbacks for priority releases. Involving between five and 15 stores, these events take place in the week of the release of the first single from a new album, with a specially invited list of consumers and, sometimes, participation by artists.

Recently, Good Looking sponsored evenings for new albums by the Wedding Present and Billy Bragg and later this month Echo is organising playbacks for Julian Cope and Baby Bird.

"The lab provides food, drinks and a goodie bag and the store takes orders for new releases and back catalogue," explains Thompson. "Everybody wins - the label raises its profile, the shop sells more records and there are more involved."

Maintaining a grass-roots approach is crucial for successful indie distribution, says Roger Quail, marketing head of 3mv, the London-based sales and marketing company which works in conjunction with physical distributors such as Vital and Sony Music Operations.

"Our strategy has always been to cherry-pick the best labels, rather than sign deals for the sake of turnover," says Quail. "We have 40 labels, which means our reps go into stores and sell maybe five or six releases a week, compared with a salesman from, say, Pinnacle, who will go in with a huge folder of stuff, which can be overwhelming."

Last year, 3mv raised its

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# THE STAKES

ARE PAYING DIVIDENDS FOR THEIR CLIENT LABELS. PAUL GORMAN REPORTS

profile by recruiting Creation Records from Pinnacle, with physical distribution handled by Vital.

Smv/BMG had a 1.9% market share of UK singles in the first half of this year, driven by its agreement with Mushroom Records. This has borne fruit in the shape of Australian singer Peter Andre, who followed his summer Top 10 hit *Mysterious Girl* with *Flava*, which went to number one on September 8. On the same day, Coming Up by Suede (on Smv/Vital-distributed Nude Records) went to number one in the albums chart while Smv/Sony distributed Fantasia's *House Collection Club Classics Volume 2* reached number four in the compilation chart.

Smv will doubtless point to such a track record as it bids to seal a deal to handle Richard Brannan's new label V2. The distributor already has a strong relationship with V2 licensing head Jeremy Pearce, who ran Sony Licensed Repertoire Division for four years, representing Creation and Nude acts internationally.

"We pride ourselves on flexibility," says Quail. "I'm in at Creation about three times a week and, if Saul [Galpern, Nude managing director] requests a meeting with an hour's notice, I'll do my best to schedule it. Labels are successful because they have good relationships with their distributor."

Thus the development of sophisticated marketing techniques and the onset of the multimedia age count for might if personal interaction is lacking.

Some distribution executives, such as Total managing director Henry Semmence, dismiss the notion that their business has been fundamentally changed by websites and CD samplers. "This business is no different now - we

Netpage: THE UK INDIE SINGLES CHART  
Location: [http://www.dnfmusic.com/uk\\_indie\\_singles.html](http://www.dnfmusic.com/uk_indie_singles.html)

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**VITAL** THE UK INDIE SINGLES CHART **VITAL**  
Week 52, 14 September 99

Pos	Prev	Weeks	TITLE - Artist - (Label)
1	1	2	ONE TO ANOTHER Charlatans (Warner Bros)
2	-	1	ON A ROPE Rocket From The Crypt (Elemental)
3	2	2	ME AND YOU VERSUS THE WORLD Spineshelf
4	4	10	BOOM SLIPPY Underworld (Junior Boy's Own)
5	3	4	WEVE GOT IT GOIN' ON Backstreet Boys (A&M)
6	-	1	UNDERGROUND Ben Folds Five (Capitol)
7	-	1	HELLO MONKEY TONES (ROCK...) Phishers (Columbia)

## VITAL STEPS INTO MULTIMEDIA WITH DTMUSIC WEBSITE THE-UP

provides a service which is tailored to the needs of individual labels," he adds. "This can include manufacturing, marketing, royalty payments, overseas licensing and promotion, or any mix of these elements."

With a roster of 15 "active" labels, Total's most recent recruit is Scotland's Ginga Records, the label which broke new boy band 911, who have now signed to Virgin. "All points are discussed, fully between the management, the record label and Total," says Semmence. "We spend quality time with each other, ensuring things develop smoothly."

Vital's Thompson adds, "It all

comes down to personalities. If there is a healthy dialogue between the bands, the labels, the distributor and the retailer, then releases are given full support."

Pinnacle's Holland suggests that there might be an even more basic element which ensures a flow of new clients and a stable label roster.

"While it's important to consider marketing and services, the underlying reason that Pinnacle has remained at the top is because people actually get paid," says Holland. "That's the bottom line and there's no getting away from it."

## THE IMPACT OF THE INTERNET

The communication possibilities offered by the internet have proved to be attractive to distributors of audio-product, although companies such as Staffordshire-based THE were initially wary.

"We first investigated the net two years ago, but found it slow, with poor security," says Chris Fearn, IT director at THE. "Then about a year ago, it became obvious that things were changing for the better."

In June the company launched its own site ([the.co.uk](http://the.co.uk)) offering its 180,000-title catalogue, including books, to retail customers.

"They are given an access code and can place orders via the site, which is fully integrated with our main systems," says Fearn, who reports that the response so far has been "reasonable".

"These are early days," he stresses. "We have found a lot of our clients use the site to obtain details about the catalogue, but then order via the sales staff. It could be that there is a reluctance to order over the net because of possible security problems or it could be that a good relationship

with another human being is irreplaceable."

Nevertheless, Fearn says the company is satisfied with the number of visits the site is receiving and is also investigating other electronic means of communication. "We plan to set up a 24-hour-a-day e-mail system and are looking into organising a PC-based back-order reservation site," he says.

On-line ordering is being planned by Beechwood Records, the distribution wing of label group Beechwood Music, which intends to launch its own website in mid-October.

This will promote the company's own Mastercuts series and comprise the Beechwood catalogue of about 50 product lines, as well as titles from third party labels such as Quality Price Music, which releases the Club Ibiza compilations, and Habbub Records, which issue the Funky Jams series. "We're hoping this will appeal to those with a particular interest in the music, as well as net surfers who browse through the full range of sites," says Beechwood sales manager Henry Yori.

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# SWITCHED ON FOR CLASSICS

**O**nce upon a time, there was clear blue water between pop and the classics. At opposite ends of the musical spectrum, the two cultures rarely mixed and when they did, in the form of rock concertos and switched on symphonies, the results were too often disappointing. Over the past five years, however, an increasingly broad-minded pop public has taken

a succession of classical performers and works to its heart and propelled them into the Top 20. Indeed classical music now plays a bigger part in contemporary culture than at any time in the past 50 years. It's on the TV and in the tabloids. As a result classical labels have woken up to the possibility that what were once dismissed as seriously specialist music forms can actually spawn huge hits if marketed aggressively and excitingly enough. Over the next eight pages *Music Week* examines the way stylistic definitions have blurred, looks at the UK's leading labels and identifies those new releases most likely to appeal to classical music fans, young and old.

# BACH TO BASICS: THE WAY TO SOLID SALES

POP HAS PLUNDERED THE CLASSICS SINCE DAY ONE, SO IT'S ONLY FAIR THAT CLASSICAL MUSIC IS NOW BENEFITING FROM BORROWING THE MARKETING NOUS FROM ITS MAINSTREAM PARTNERS. COLIN IRWIN DISCOVERS HOW IT'S DONE.

**R**oll Over Beethoven and Tchaikovsky The News! Chuck Berry uttered these immortal words 40 years ago and since then, pop and rock has plundered the classics mercilessly in the perennial search for a good tune.

From Bumble & The Stingers' devastation of Tchaikovsky's Nutcracker Suite (Wax Ringer) in 1962 to Malcolm McLaren's hip hop raids on Puccini and Bizet, any number of hits have been built on a classic theme. Bach, in particular, has been pillaged repeatedly, with The Toys' souping up Minuet In G for Lovers' Concerto; The Nice hammering into the Brandenburg Concerto (Brandenburg); and Procol Harum memorably adapting Suite No. 3 In D Major for A Writer Shade Of Purple.

And so, 40 years later, it is no surprise to find the classical music world is getting its own back in such startling fashion. You cannot set foot in a big store now without colliding with a life-size cardboard cut-out of Luciano Pavarotti, Roberto Alagna or Angela Gheorghiu. Indeed, the marketing departments of classical labels are now every bit as clued-in and image-conscious as their rock counterparts.

The revolution in classical listening started in the mid Eighties with the advent of CDs. The superior quality introduced by digital recording and mastering was perfectly suited to the elite end of the hi-fi market where listeners appreciated music without clicks and had the money to spend on it. Classical fans were among the first to update and re-build their collections.



MICHAEL NYMAN: ONCE ESOTERIC, NOW ALMOST A HOUSEHOLD NAME

Public awareness in the music has been boosted further by the emergence of a new breed of performer personality such as 'punk violinist' and rampant self-publicist Nigel Kennedy, who wrestled Vivaldi's *Four Seasons* into the Top 10, and three tenors Pavarotti, Jose Carreras and Plácido Domingo who kicked off their crossover careers when Pavarotti's *Nessun Dorma* was adopted as the theme for the BBC's coverage of the 1990 World Cup. The subsequent In Concert and The Three Tenors releases netted 22m album sales as a result. Final evidence that off their dry and dusty tongue can be measured in the headlines and column inches given over to mini-skirted Vanessa Mae everywhere from *Smash Hits* to

the Sunday supplements. The classics have also infiltrated other mainstream areas of the media, from movies and TV dramas to mass market advertising campaigns. Michael Nyman was once regarded as esoteric. Now, with acclaimed scores for award-winning movies like *Corrinne and The Piano* to his credit, he is about as close to being a household name as it's possible to be without being on Top Of The Pops.

But as the traditions of the classical market have been turned on their heads, so has followed an intense bout of soul-searching and self-examination, fuelled partly by stuttering sales figures and partly by the predictions of pundits such as Norman Lebrecht — author of the

## CHANDOS: TUNING IN TO TESTCARD

Chandos is to release a collection of themes used on the hallowed BBC TV testcard, writes Peter Brown. Chandos marketing manager John Beecher estimates that more than 3,500 separate pieces of music have been composed over its 23 years by some of the UK's most famous light music composers such as Gordon Langford, Ernst Tomlinson, Syd Dale and Frank Chacksfield.

Meanwhile, the complete chamber and orchestra music of Percy Grainger is to be recorded for release on Chandos over the next few years, the first comprehensive survey of his work. The Percy Grainger Society has made many scores



available for the first time and Richard Hickox will direct the orchestral works with specialist soloists. The series will eventually amount to 24 CDs, with the first two out this autumn.

doom-laden *When The Music Stops* — for whom things will never be the way they were.

Yes, the latest round of sales figures show that, after two years of decline, there was a sales upturn of 8% during the last quarter — esoteric, that the rot has stopped, leading to a universal optimism about the market.

"The death certificate handed to our industry is a nonsense," says Alison Wenham, managing director of EMG Conifer. "There was a downturn, but you have to look at all the factors involved. Thanks to Britpop, the UK's pop industry has recovered from the recession very buoyantly. In many respects, the classical side of the business is mirroring those trends."

James Jolly, editor of classical

music magazine *Gramophone*, considers that the problems the industry has recently experienced are as a direct result of its own success.

"Now is a spectacular time for classical music, but I'm not sure the industry always acts in its own best interests. There are too many releases, which not only confuses the public, but has the effect of devaluing the music itself. The shame of it is that there are some genuinely great records out there, but they run the risk of getting lost in the crowd. We're just gearing up for our annual *Gramophone* awards and there are 15 or 16 records on our shortlist which are truly stupendous."

The imminent release of Pavarotti's *War Child* in aid of Bosnian refugees (featuring

> duets with Elton John, Joan Osborne, Sheryl Crow and Liza Minnelli will see the Christmas title rattling, but it raises another vexed question: as classical music becomes increasingly immersed in the mainstream, there is a consequent blurring of the definition of what is or isn't classical music.

This is particularly relevant to the classical music chart, compiled by Millward Brown and CIN in exactly the same way as the pop charts and increasingly regarded by classical labels and retailers alike as an effective means of stimulating sales.

When Anthony Way's *The Choir* album was excluded from the classical chart last year, it triggered an unprecedented legal battle and an investigation on BBC TV's *Newsnight*.

John Leonard, managing director of Permanent Records which released the *Way* album, remains bitter about the whole affair.

"Our whole marketing fell flat on its face because it wasn't accepted as a classical record," he says. "We lost an untold fortune. It sold 45,000, when the last one had done 165,000. Now Anthony's gone back to Decca, and you can bet his next album will go straight to the top of the classical charts."

Within the past couple of months, other releases such as the soundtrack to Independence Day and Marianne Faithfull's album of Kurt Weill songs, 20th Century Blues, have also been excluded from the chart.

"There's no question about 95% of the new classical releases," says CIN charts director Catharine Pusey. "The difficulties come with soundtrack



VANESSA MAE: BENEFITING FROM A POP-STAR MARKETING APPROACH

albums or when you get a classical performer recording other forms of music. We have set up a panel of classical experts to decide in borderline cases. The chart is a point of access for the consumer so you have to be very careful."

Currently, CIN defines a classical record as one whose "live repertoire can stand on its own in live performance", but is considering the practicalities of publishing a new chart to cover soundtrack and crossover albums.

One person who knows all about the grey areas between core classical and crossover is Paul Gambacini, who ruffled a

few feathers with his visionary approach to classical music on *Radio Three*.

"The business desperately needs new works in order to reinforce the core repertoire," he says. "There is a limit to how many recordings you need of one piece of music. That's one reason why we should applaud things like *Górecki 3* and *Gavin Bryars' Jesus' Blood Never Failed Me*. Yet, we need new blood if the music is to stay fresh and alive."

Major record labels, still steadfastly committed to the cult of the personality, are firmly in agreement. Not content with breaking first Kennedy and then Vanessa Mae, EMI is getting

TELSTAR'S RUSSIAN REVELATION

Rare Russian recordings banned by the former Soviet regime are to appear this autumn on Telstar's new Classical Revelation label, writes Peter Brown. The repertoire featured on 52 titles in the series were discovered in the vaults of Gostelradio, the state television and radio company in 1983 by Tristan Del, a Los Angeles producer who was visiting Moscow on a business trip.

Following a casual enquiry about unreleased material, Del discovered an archive of 1.2m nearly-stored tapes. It took Del nearly three years to obtain exclusive rights who then began a massive restoration project using a combination of Western technology and, ironically, sound enhancing techniques developed by the KGB during the Cold War days.

Boosting an unrivalled artist roster, the quality and sheer quantity of these recordings is extraordinary. Among the Russian performers are Richter, Ditrakh, Rostropovich, Gilels, Ashkenazy and the young Kissin, while recordings by Westerners such as Karajan, Menuhin, Pavarotti, Domingo and Freni are also included.

The first 30 titles are released by Classical Revelation later this month and concentrate on conductors Gennadi Rozhdestvensky, Yuri Temirkanov and Evgeny Svetlanov.

As the result of an agreement struck by Del, Telstar now holds exclusive rights for worldwide release of the catalogue - a radical departure for a company previously best known for its TV-marketed compilation albums.

heavily behind young teenage cellist Han-Na Chang and pianist Stephen Kovacevich.

"Stephen is a wonderful musician, but that's not enough any more," says EMI's classical marketing director James Brock. "The market is so crowded we need artists to stand up and promote their work. Obviously, it helps to have artists who are charming and articulate. There are lessons to be learned from the pop world. The days of letting the music do the talking are gone."

Thus Sony's claim to be the most aggressive, most innovative classical label is based not merely on the doubling of its

market share in the past year, but on a dazzling array of different media campaigns scheduled for the next few months with which it will support a new Sony Essential budget album series, a John Williams *Plays The Movies* double-CD set and the reissue of Patrick Doyle's *Sense And Sensibility* which will include an on-pack promotion for the forthcoming solo album by featured soprano Jane Eaglen.

Sony head of classics Steve Finnigan believes that the classical world is still too prejudiced.

"We are trying to attract people through the door and prove to them that the music isn't intimidating," he says. "I get really annoyed by narrow-minded specialists who want to keep it as a niche market. All they're doing is contributing to the genre's demise."

Warner Classics is another major which is not ashamed to employ pop-styled crossover marketing techniques on blockbusters like José Carreras' *Passion* album and its "in your face" *Classics Hits* compilation.

"Packaging is often the key," says Warner Classics general manager Matthew Cosgrove. "A Bloch concerto in anorak packaging might sell 500. Get it into HMV with a more sophisticated sleeve and you might do 10 or 20 times as many. On the other hand, you can give it a really cheesy, loud cover, promote it hard and sell millions."

There is also an incontrovertible argument that the blockbusters subsidise a label's more credible, quality core recordings.

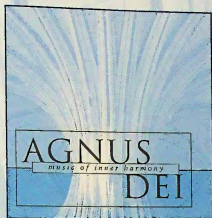
"We're viewed as a commercial company, but we realise the importance of supporting new composers," says Turri Bonaventura, international marketing director at Decca. "We invested in Pavarotti 25 years ago and now we're reaping the benefits. But the income from his recordings will allow us to develop other new names."

Increasingly, it is the independent labels which play a key role in shaping the future. New label Sargasso will be

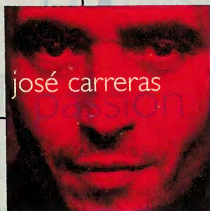
UK'S TOP 10 CLASSICAL LABELS AT A GLANCE

	Label	Address	Price Points	Releases per year	Release of the year
1	DECCA	22 St Peters Square, London W6 9NW	full/mid/budget	230	Classic Moods: various
2	NAXOS	P0 Box 576, Sheffield S10 1AY	budget only	150	The A-Z of Classical Music: various
3	DEUTSCHE GRAMMOPHON	22 St Peters Square, London W6 9NW	full/mid/budget	210	Adagio 2: Berlin Philharmonic
4	EMI CLASSICS	EMI House, 43 Brook Green, London, W6 7EF	full/mid/budget	400	Duets & Arias: Alagna & Gheorgiu
5	SONY CLASSICAL	10 Great Marlborough Street, London W1V 2LP	full/mid/budget	250	The Sony Essential Collection: various
6	CLASSICS FOR PLEASURE	EMI House, 43 Brook Green, London, W6 7EF	budget only	41	Classic Advertisements: various
7	PHILIPS	22 St Peters Square, London W6 9NW	full/mid/budget	200	Farewell To Philosophy: Gavin Bryars & Julian Lloyd Webber
8	ENTERTAINMENT TODAY LTD (BELART)	72 Chancellors Road, Hammersmith, London W6 90B	budget only	60	Bruch Violin Concerto: Ricci, Campoli & LSO
9	ERATO DISQUES	50 Rue Des Tournelles 75003, Paris, France	full/mid/budget	80	Passion: José Carreras
10	CLASSIC FM	c/o Trinity Mews, off Cambridge Gardens, W10 6JA	full-price only	6	Classic FM Hall Of Fame: various

Source: CIN. Chart covers first and second quarter, 1988



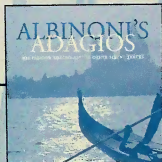
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► officially launched this month with an intriguing selection of contemporary records led by Frenchman Daniel Barenboim's imaginative homage to Jean Cocteau, *The Comparative Anatomy Of Angels*. This will be followed by other recordings from Evelyn Picarra, Michel Redolfi, Leopoldo Verona, Leo Martinez and Ashm Palmer.

"It's hard for artists to find interest from record companies unless they're well-known," says Sargasso director Brian Doyle. "We've found an incredible number of composers with exciting new works but no outlet for them, so we're providing it."

Well-established but well-respected independent labels Hyperion and Harmonia Mundi have built their reputations on breaking new ground. But even they find it increasingly tough fighting for space on the shelves among the mindbogglingly larger number of new releases of old repertoire.

Yet, there's a growing case history of previously obscure classical music styles — such as Gregorian Chants — striking a chord with the mass market. Hyperion has enjoyed strong sales with British Light Music Classics by Ronald Corp, while Harmonia Mundi is hoping that a new album of medieval Hungarian Christmas music, *A Star In The East* by the female American quartet, Anonymous 4, will prove to be a year-end favourite.

"The competition to get your product noticed is getting harder all the time," says Hywel Davies, ASV managing director. "The initial growth in the market for classical music was down to the popularity of obscure titles with CDs. That process seems to have run its course, which is why there has been something of a downturn. There's a future for a specialist cycle of Brahms symphonies or whatever, but the mainstream repertoire doesn't



ANONYMOUS 4: HIGH HOPES FOR THE CHRISTMAS MARKET

have a hope in the market. That's why we're looking more and more towards interesting repertoire and authentic performances."

The advent of budget-priced CDs has helped to change buying habits and alter public perceptions, too. The trend was largely pioneered by Hong Kong-based Naxos, which suffered severe criticism from the mainstream, full-price labels until a steady stream of award winning releases set sales standards others could only dream of.

Naxos UK managing director David Denton is convinced the majors have got it wrong in their pursuit of the personality.

"In the old days, the artists led sales, but a lot of the great maestros and supremos are gone and nobody's replacing them," he says. "We're motivated by music,

not by names. There's a new customer every day for Vivaldi's Four Seasons, but what's the point in recording a new version when you've got a perfectly good old one? The major labels are obsessed by their latest artists, but if you want Tchaikovsky's Violin Concerto you don't need to spend £14.99 on hearing it played by the latest Russian whiz-kid. We haven't got the Three Tenors, we've got half a dozen tenors, but their names aren't Domingo, Pavarotti and Carreras."

The arguments will rage on. But Classic FM has 4.5m listeners, the charts are topped by the Hall Of Fame compilation, there's not a soul in Britain who now cannot tell a tenor from a tenner and classical music is up there slugging it out in the real world. It can't all be bad, can it?

## CLASSICAL BRIEFS

**Sales up as Auvidis prepares for strong autumn**  
French label Auvidis reports increased sales since it acquired a 30% share in Harmonia Mundi UK last year and appointed Roger Mills as its UK representative. Autumn highlights for the label include Volume 30 of the Arditi! Quartets Musical History Of Our Times series and the Gramophone Award-winning Quatuor Mosaiques mid-price three-CD boxed set of Mozart Quartets. Meanwhile, Harmonia Mundi has registered a 16% increase in turnover for the year 1995/96. The company is currently expanding its offices and hiring more staff at a time when seven of its titles have been nominated for next month's Gramophone Awards. Highlights of its autumn release schedule is Suite, a wide-ranging collection of the most successful and accessible recordings in the Harmonia Mundi catalogue featuring artists such as Christie, Herwegh, Jacobs, Rousset, Deller and Gilbert, performing works by Bach, Chopin, Brahms, Dowland and many more.

### Carlton revives Vox Box recordings

Carlton Classics is to reintroduce the legendary Vox Box series of recordings originally released in the Fifties by Hungarian emigre George H de Mendelssohn-Bartholdy. Among the artists included in the first run of 30 sets are Distrak, Richter, Staklin, Brendel, Klein, Gille, a young



Kathleen Biele, Heinz Holliger and Horensthal performing repertoire ranging from Bach to Varese. Mendelssohn-Bartholdy formed the Vox label in New York predominantly as a vehicle for young talent, and ran the label for almost 30 years during which he pioneered multi-LP boxed sets including extensive documentary material.

### More Masterworks from Sony

Sony is to expand its Masterwork Heritage Series with 10 new titles all given the full 20-bit restoration treatment next month. Recordings include those by Ssaye, Arrau, Francescocatti Sayao and Steber, as well as Georg Szell's legendary Schumann symphonies which make their CD debuts. Highlights include Fritz Reiner's late Forties Pittsburgh Symphony recordings and a Philadelphia Sound Showcase conducted by Stokowski and Eugene Ormandy. On the contemporary front, the Philharmonia Orchestra and Esa-Pekka Salonen will start the celebrations this autumn surrounding Ligeti's 75th birthday in 1998.

### Belart aims for the non-traditional niche

PolyGram has continued its commitment to low-price classics since the appointment of new product manager Silvia Montello. A former classical buyer at Our Price, Montello has initiated plans to target both the committed classical collector and the casual buyer through non-traditional outlets. Belart's autumn schedule concentrates on Christmas repertoire with popular carols, sacred songs and orchestral music with a Gregorian Christmas and Bach's Christmas Oratorio topping the list.

### Select inks Herald distribution deal

Select has recently agreed a distribution deal with Herald Records, the religious music specialist label set up seven years ago by Brian Johnson which now lists 50 titles. Future recordings are expected to include non-religious repertoire for the first time.

### Koch launches new label with Discover

Koch International has launched a new label following the company's merger with budget specialist Discover International. Koch Discover International label will be controlled jointly by conductor Alexander Rahbari and Koch International founder and chairman, Franz Koch. Meanwhile, Koch is enjoying substantial sales of Finnish composer Rautavaara's Angel Of Light (Seventh Symphony) CD on its Odine label. The album, recorded by the Helsinki Philharmonic under Leif Segerstam, has been nominated for the Gramophone contemporary award and has received extensive coverage in the national press. Other projects include the launch of Koch-distributed Swiss label Dinemore's complete collection of the Mozart Serenades played by the Geneva Chamber Orchestra under Thierry Fischer, followed by a series which will dig deep into the works of Swiss composers such as Honegger, Schoeck, Muller, Burkhardt, Geiser and Oboussier.

● Classical Briefs written by Peter Brown

## CLASSICS RATTLE HOME

Publishing, TV, radio and the record industry come together this autumn for Leaving Home, a series of seven one-hour programmes to be screened by Channel Four on Sundays at 9pm from September 25, writes Peter Brown.

Written and presented by Sir Simon Rattle (right) and produced by Melvyn Bragg, Leaving Home will be the most ambitious series commissioned on 20th century orchestral music. Filmed in the UK, Europe and the US, each programme includes 30 minutes of specially-filmed music by composers as diverse as Mahler and John Cage, Stockhausen and the late Toru Takemitsu, played by Rattle's City of Birmingham Symphony Orchestra.

The series is based on the contention that classical music has developed over the last hundred years through a succession of musical departures. Composers have sought new creative responses to the world around them, abandoning the foundations of 18th and 19th century harmony, while many



were forced to leave their home countries due to political upheavals. In all, the series will focus on the works of 30 composers, some more challenging and less familiar than others.

To support the series, EMI Classics is releasing a double CD set featuring music by more than 20 composers, many of whom will be appearing on disc for the first time. The tracks have been banded to match the titles of the seven programmes — Rhythm, Colour, The American

Way, Eastern Europe, Tonality, After The Wake and Music Now.

Retailers are preparing for strong interest in the release, with Tower already pledged to a full-window display in its London Piccadilly store, while Virgin is including a special promotion in the October issue of *Classic CD*. A companion book, published by Faber & Faber, and a parallel eight-part BBC Radio Three series, *Rattle Beyond Birmingham*, should help make it one of this autumn's best sellers.



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# SALES DEFY PROPHETS OF DOOM

ONCE IN TERMINAL DECLINE, THE CLASSICS HAVE DEFIED PREDICTIONS WITH A RALLYING FIRST SIX MONTHS OF THE YEAR



HITTING THE SALES HIGHS: THE PERENNIAL SUCCESSFUL THREE TENORS, ADIEMUS' KARL JENKINS AND JOHN WILLIAMS

The first half of 1996 found the UK's classical market in an unexpectedly robust state, holding its own in the midst of rumours of terminal decline and, in the opinion of many leading labels, ready for a modest boom.

In the corporate stakes, PolyGram dominated the field with a share that exceeded second-placed EMI by more than 10%. However, such news is unlikely to give Bill Holland, incoming director of PolyGram classical and jazz, grounds for complacency since the year-on-year figures reflect an overall dip of more than 5% in the company's performance. Across the major's individual labels - Decca, Deutsche Grammophon and Philips - unit volume has kept remarkably steady, which is no mean feat considering the uncertainties of the global classical market over the past 12 months.

What has trimmed the PolyGram lead has been the inexorable growth of HNH/Naxos, which was nearly three percentage points up on the previous year's figures and failed to beat Decca to first place in the label list by less than 1%. EMI's own group of labels also deserve a degree of praise given that they managed to expand corporate market share by almost two percentage points year-on-year to finish with 19.5%.

Nevertheless, Holland responds energetically to the six month snapshot. "There are definite grounds for optimism," he says. "Not only do we have an extraordinary artist roster, which must be the envy of our competitors, but we can look forward to continuing expansion of the business, contradicting what the prophets of doom have been forecasting for the past year."

Of all the healthily-performing PolyGram imprints, Holland singles out Decca - the clear label leader - for particular appreciation. He points to the "amazing response" given to Pavarotti's album with Eric Clapton and pays tribute to the resourceful way the label has continued to handle all its themed series campaigns and the top-selling Pure Classic Moods release in particular.

Six-monthly success wasn't restricted to the big three companies, however. Sony Classical proved to be another

winner. Its corporate share of 5.8% for the period may have seen it trailing HNH/Naxos by almost 10% - but it almost doubled its unit turnover year-on-year, enabling it to add a couple of points to its overall market share for the same period. This was due, in part, to the clear success of the Essential Classics series. Warner's year-on-year share growth was more modest (a little over one percentage point) but Kensington Church Street can still look at the current situation with some deal of satisfaction.

Below HNH/Naxos, however, there was an appreciable tailing off of market share. Since the top three accounted for 65% of overall volume, losses were largely sustained by the smaller companies.

The one real casualty would appear to be Confiter, now incorporated into BMG's classical and jazz operation, but no longer benefiting from its presence in Westworks which gave it such a high profile a year ago.

As 1995 came to an end, Naxos was rumoured to be having difficulty keeping up its own momentum, but the first half of this year has seen the successful launch of its A-Z Of Classical Music. Not only was this a significant departure for the label, but it has helped Naxos land a secure and laudable place in the mid-price Top 10 albums chart. Furthermore, the placing by Naxos of two individual works in the Top 10 budget charts (traditionally dominated by cleverly-worked compilations and themed releases) also deserves special mention. Admittedly the repertoire - Faure's Requiem and Orff's Carmina Burana - wasn't particularly ground-breaking, but there are lessons there for other labels to learn.

Elsewhere, success for individual titles heavily-backed by media and in-store campaigns gave EMI notable results in all three price categories. Its top performer was, unsurprisingly, the TV-marketed The Best Classical Album In The World Ever, but it also did exceptionally well with the continuing series of Classic Advertisements. Volume One sold almost its sales as the period's fourth best-selling budget title, while Volume Two surfaced at number five in the mid-price charts.

Classic FM For Pleasure may have been a casualty of last

autumn's EMI reorganisation, but the label continued to show its durability with three titles in the Budget Price Top 10 list, each one a prime example of the type of repertoire CFF always thrived upon: Gilbert & Sullivan; Mozart along with the Classic Advertisements compilation which, typically, cribbed one of its parent's more imaginative campaigns and subverted it for a slightly different market.

Perhaps the surprise hit of the season was Venture's Songs Of Sanctuary by Adiemus. It was an object lesson in second-guessing the type of repertoire which is going to appeal to the full-price consumer - and all the more laudable given that a similar idea from Classic FM last year with the Mocks Of Amplifier fell short of gathering Canto Gregoriano-sized sales.

Silva Screen's success with Lesley Garrett's latest, Soprano In Red, was rather more predictable and proved once again that home-made stars can have a long shelflife if smartly marketed.

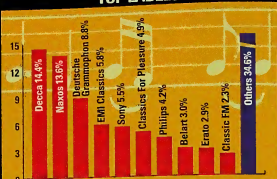
Meanwhile, the after-effects of the Three Tenors continue to be felt in at least two price areas. Erato's decidedly off beat José Carreras album Passion, featuring the great man singing melody lines originally written for different solo instruments, proved to be the second best-seller at full-price over the first six months of the year, while two blatant spin-offs, Castle's The Three Tenors and Hallmark's Three Great Tenors, hogged the lower end of the mid-price Top 10. It is refreshing, therefore, to see that the much heralded Duets album by Alagna & Georghiu should live up to its reputation and find its way into the Top 10. Proof, surely, of the power of EMI Classics' smart marketing and the hard work put into promoting the releases by the two young stars themselves.

So, if the first six months of 1996 are anything to go by, the classical markets line up for the last half of the year and the Christmas rush in better shape than many might have expected a year ago.

And as many of the multiples would appear to be seriously reaping their involvement in own label campaigns, the indications are that new opportunities are opening up for classical labels right across the market.

Keith Shawdick

## TOP LABELS



## TOP CORPORATE GROUPS



## TOP 10 FULL-PRICE CLASSICAL TITLES

Title/Artist	Label	Label
1 Classic Moods	various	Decca
2 Passion	Jose Carreras	Erato
3 Songs Of Sanctuary	Adiemus	Venture
4 Hall Of Fame	various	Classic FM
5 The Best Classical...Ever	various	EMI TV
6 Soprano In Red	Lesley Garrett	Silva Classics
7 100% Classics of 2	various	Telstar
8 100 Popular Classics	various	Castle Comms
9 Diva: Ultimate Collection	María Callas	EMI
10 Duets & Arias	Alagna/Georghiu	EMI Classics

## TOP 10 MID-PRICE CLASSICAL TITLES

Title/Artist	Label	Label
1 The Essential Classics	various	Hit
2 The Essential Mors...*	Barrington Pheloung	Virgin
3 A-Z Of Classical Music	various	Naxos
4 Tranquility	various	EMI Classics
5 Classic Ads - Volume 2	various	EMI Classics
6 Gorchki/Symphony 3**	David Zinman/LSO/Upshup	Nonesuch
7 Gregorian Chants	Magnificat	Hit
8 Appassionata - Music	various	Warner Classics
9 The Three Tenors	Carreras/Domingo/Pavarotti	Castle
10 Three Great Tenors	Carreras/Domingo/Pavarotti	Hallmark

\* Classified as mid-price for second quarter only  
\*\* Classified as mid-price for first quarter only

## TOP 10 BUDGET CLASSICAL TITLES

Title/Artist	Label	Label
1 Gregorian Chants	various	Music Club
2 Be My Love	Mario Lanza	Hallmark
3 Legendary Voice Of ...	Mario Lanza	Musketeer
4 Classic Advertisements	various	EMI Classics
5 Favourite Gilbert & Sullivan	various	Classics For Pleasure
6 Favourite Mozart	various	Classics For Pleasure
7 Favourite Core Classics	various	Classics For Pleasure
8 Spanish Guitar Music	John Williams	Sony Classical
9 Ours/Requiem	Oxford/Carraro/Summerly	Naxos
10 Fare/Carmen Burana	Solists/CSRSO/Gunzenhauser	Naxos

Source: CIN. Charts cover first and second quarter, 1996

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for War Child



TV Campaign Nov 18

The Choirboy's Christmas  
Anthony Way



TV Campaign Nov 25

Something Wonderful  
Bryn Terfel



Oct 14



TV Campaign

Oct 28

Gavin Bryars  
Farewell to Philosophy



Out Now

Terror & Magnificence  
John Alford



Oct 7

In The Spirit  
Jessye Norman



Nov 11

Jubilate Deo!  
John Eliot Gardiner



Oct 13

Uta Lempfer  
Berlin Cabaret Songs



Nov 11

Music for San Rocco  
Paul McCreech



Nov 11

The Last Night of  
the Proms Collection



Out Now

Chopin - The Nocturnes  
Maria João Pires



2CDs

Out Now

Romances  
Gil Shaham



Nov 11

**MOZART:** The Magic Flute – John Eliot Gardiner (DG 449 156-2). Out now. Britain's best-selling conductor completes his highly-reclaimed Mozart opera cycle with the evergreen Magic Flute. Advertising in all monthly music magazines and national press supports the release.

**MARIA JOAO Pires:** Chapin Nocturnes (DG 447 096-2). Out now. This fabulous rendition of some of Chopin's most popular music on two CDs at a special price will be supported by a ten-weeknight Classic FM campaign, plus national print advertising.

**ELGAR:** Freischatz, Sospiri, Sursum, Corda, etc (Carillon: BBC Radio Classics 19566 91802). Out now. This collects together some of the well- and lesser-known Elgar from BBC Archives conducted by the late Sir Charles Groves.

**GREAT BAROQUE ARIAS:** Soloists; King's Consort, Robert King (Carillon Music's Monument 36386 00172). Out now. Heralded as one of the finest performances of this repertoire, this is a newly-upgraded version of the 1988 release.

**THE PLAINETS in Various** (EMI Classics 7242 5 85151). Out now. A sequel to the most musical journey of all time, this features compositions by Atterberg, Rachmaninov and Vaughan Williams, officially endorsed by Sky At Night man, Patrick Moore.

**PUCCHINI:** La Bohème – Philharmonia Orchestra, Pappano (EMI Classics 7242 5 86120-2). Out now. Puccini's finest score sees Roberto Alagna as Rodolfo and Leontina Vaduva as Mimì, with Thomas Hampson, Samuel Ramey and Simon Keenlyside in supporting roles.

**TCHAIKOVSKY:** Symphony No. 5 – Bournemouth Symphony Orchestra, Andrew Litton (Virgin Classics/Ultraviolet 7243 5 61325). Out now. Litton shows his expertise in this heavily romantic symphony which was well-received when first released.

**CLASSIC EXPLOSION:** Various (Carillon Classics 30368 01017). Out now. Carillon raids its own catalogue for 30 of the most powerful classic works of all time and is supporting it with extensive press and radio promotion.

**CLASSICAL SPECTACULAR:** Various (Carillon Classics 30368 01047 – 2 x 2 CDs). Out now. To back the Raymond Gubbay series of popular concert, Carillon has put together two new double issues with an updated design.

**ASTOR PIAZZOLLA:** Tango (Harmonia Mundi MMC 901595). Out now. Earsdozen virtuosos Pablo Milneri joins Barcelona-based Orquesta de Cumbra Teatre Lliure under Josep Pons to put more weight behind the revival of interest in this sexy Argentinian music.

**MAXWELL DAVIES:** Symphony No. 6 – Royal Philharmonic Orchestra, Sir Maxwell Davies (Collins Classics 14822). Out now. Premiered earlier this summer and repeated at the Proms in August, Davies' latest is an absorbing piece with a distinctive Western Isles flavour.

**THE SIXTEEN:** An Early English Christmas Collection (Collins Classics 14922). Out now. Following the outstanding success of two previous Christmas albums from The Sixteen under Harry Christophers, this new disc offers stunning performances of early English carols.

**SHOSTAKOVICH:** The Dance Album – Philadelphia Orchestra, Riccardo Chailly (Decca 452 587). Out now. After the success of Chailly's Jazz Album comes a follow-up of sparkling, witty music from Gergelymushki, the Bolt and the Golly.

**SIBELIUS/NIELSEN:** Violin Concerto – Maxim Vengerov, Chicago SO, Barenboim (Teldec 0530 121612). Out now. Vengerov's first Chicago recording features major works by the two Scandinavian composers born in the same year.

**WEBER:** Der Freischütz – Berlin Philharmonic, Nikolaus Harnoncourt (Teldec 4509 977 582 – 2 CDs). Out now. This sees Harnoncourt's first opera recording with the Berlin Philharmonic using original material.

**HANDEL Orlando – Les Arts Florissants, William Christie (Erato 0530 145362 – 3 CDs).** Out now. Les Arts Florissants' first Handel opera recording recreates their highly successful production from the 1993 Aix Festival.

**MARIE-CLAIRE ALAIN:** Celebration (Erato 0530 1524 32 – 5 CDs and bonus disc). Out now. A tribute to the great septagenarian French organist covers the complete range of her repertoire and is to be the organ set of the year.

**BIZET:** Carmen – J Lamore, T Moser, A Gheorghiu, S Ramey, conductor: Sinepoul (Teldec 0530 12672 – 3 CDs). Out now. A stunning new version of Bizet's popular masterpiece, featuring some of the world's youngest and most exciting talents.

**EX CATHEDRA:** Sanctus, Baroque Music for the Nativity (ASV Gaudemus GAU 166). Out now. Jeffrey Skidmore's Ex Cathedra enjoys a reputation as one of

# CLASSICAL

PETER BROWN SELECTS THE KEY CLASSICAL RELEASES



Britain's finest choral ensembles and sets the nativity story within the frame of choruses from Bach's Christmas Oratorio with familiar delights by Corelli, Handel, Monteverdi, Gabrieli, and others.

**HANDEL AND MOZART:** Messiah Highlights (ASV DCA 360). Out now. Featuring Britain's finest soloists, the Huddersfield Choral Society and the Royal Philharmonic Orchestra, Sir Charles Mackerras' celebrated account of Messiah has been attractively repackaged for Christmas.



**Philosophy – Julian Lloyd Webber (Philips 454 126 - 2/4), Sep 30.** This beautiful and moving new cello concerto from Britain's most popular contemporary classical composer will be premiered by the Brit Award-winning cellist Julian Lloyd Webber on October 3 and will be heavily promoted in *Q*, *The Wire* and *Classic FM Magazine*.

**HUMPHREYS SEARLE:** Symphonies 2, 3 and 5 – BBC Scottish Orchestra/Alun Francis (CPO: Distrib: Select 999376). Oct 1. The first of a symphonic series, which begins to do justice to a neglected figure in 20th century British music.

**OFFENBACH:** Tales Of Hoffman – Lyons Opera, Kent Nagano (Erato 0530 14392 – 3 CDs). Oct 7. This star performance from Roberto Alagna (supported by Natalie Dessay, Sumi Jo and Leontina Vaduva) will go down a storm with Offenbach lovers.

**VERDI:** Nabucco – Verona Arena, Anton Guadagno (Koch Classics 3-6427-2). Out now. Verdi's Nabucco, with its Chorus Of The Hebrew Slaves, struck revolutionary chords at its Italian premiere. Here, it gets the full Verona treatment and is strongly recommended.

**GAVIN BRYARS:** Farewell To



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# CONTENDERS

SET TO DO THE BUSINESS IN THE AUTUMN PERIOD



**JACQUELINE DU PRÉ: A Lasting Inspiration** (EMI Classics 72435 65955 - 2 CDs). Oct 7. Du Pré occupies a cherished place in the hearts of the British public. This set, timed to coincide with a new biography and a Classic FM series includes the Elgar Cello Concerto, which originally sold 400,000 units in the UK alone.

**VERDI: Don Carlos** (EMI CLASSICS 7243 55152 - 3 CDs). Oct 7. Roberto Alagna repeats his Covent Garden triumph of this year with Hampson, van Dam, Mattiia and Châtelet in support under Fappano. One of the winter's most desirable opera sets.

**PROKOFIEV: Piano Concertos Nos. 2 and 3 - Nikolai Demidenko, LPO, Lazarev** (Hyperion CDA 66858) Oct 8. Finger tingling performances of two brilliant concertos by one of today's leading artists.

**ANONYMOUS: A Star In The East - Medieval Hungarian Christmas Music**



**(Harmonia Mundi HMC 907139-2/4). Oct 8.** Stunningly beautiful music performed to award-winning standard with packaging to match. Extensive advertising and in-store support is planned for the October release for what is considered the 4's best album yet.

**CHRISPIAN STEELE-PERKINS: Let The Trumpet Sound** (Carlton Classics 30366 00382). Oct 14. Vivaldi, Handel, Purcell, Stanley and Clarke of Trumpet Voluntary fame are arranged and performed by Steele-Perkins on his own collection of baroque brass instruments.

**OXFORD CONCERT PARTY: Oblivion** (Carlton Classics 30366 00262). Oct 14. A superbly-executed set of fan-filled tango, Celtic and early music pieces are performed by this unique orchestra.

**CECILIA BARTOLI: Chant D'Amour - Myung-Whun Chung piano** (Decca 452 667). Oct 14. The outstanding

Italian mezzo makes a personal selection of love songs by Bizet, Debussy, Berlioz, Ravel and Pauline Viardot Garcia. This will receive massive media support and is a must for all Baroli admirers.

**JUBILATE DEO: Monteverdi Choir - John Eliot Gardiner** (Philips 446 116-2). Oct 14. This live recording of the Gramophone award-winning Monteverdi Choir's 30th Anniversary Concert at the Guildhall London offers a unique range of historical pieces including the premiere recording of John Tavener's *The World Is Burning*. It will receive substantial quality advertising support.

**BRYN TERFEL: Something Wonderful** (DG 449 163-2/4). Oct 14. The brilliant and charismatic young Welsh baritone, dubbed the Meat Loaf of the opera world, is poised to cross over with this collection of Rodgers & Hammerstein favourites which will benefit from TV and radio appearances, plus an extensive ad campaign.

**TCHAIKOVSKY: The Symphonies - Russian National Orchestra, Mikhail Pletnev** (DG 449 169-2 - 5 CDs). Oct 14. Generally regarded as one of the great interpreters of this music, Pletnev and his Russian National Orchestra offer the first complete cycle for 15 years at a special introductory price, backed with advertising in the classical monthlies and national press.

**GOLDEN BAROQUE: Various Artists** (Philips 454 402-2 - 25 CDs). Oct 14. The ultimate budget-priced Christmas box, this gold-embossed 26-CD set contains the cream of Philips Classics Baroque recordings, including the Four Seasons and the Water Music.

**SIBELIUS: Symphonies 5, 6, 7 - Vienna Philharmonic Orchestra, Lorin Maazel** (Belart 4612323). Oct 21. Maazel's Vienna Sibelius recordings were a landmark in the composer's discography and this CD completes Belart's reissues in heroic style.

**OPERA GALA: Ruth Ann Swenson, Plácido Domingo, Thomas Hampson, Philadelphia Orchestra & Chorus** (EMI Classics 7243 55554). Nov 4. Three great voices star in a sumptuous selection from 19th century Italian and French bel canto operas, including the popular Pearl Fishers duet and a sparkling Rossini finale.

**BARBARA HENDRICKS: When You Wish Upon A Star** (EMI Classics 7243 5 56177). Nov 4. Jonathan Tunick arranges and conducts one of the world's best-loved songs from Walt Disney classic film sung by the creamy-voiced American soprano.

**MOZART: Così Fan Tutte** (EMI Classics 7243 5 56170 - 3 CDs). Nov 4. An important new recording of Mozart's greatest opera, performed live in period style by the Orchestra of the Age of Enlightenment under Simon Rattle and described by *The Times* as an "evening of Mozartian heaven".

**CELEBRATION AT CHRISTMAS: Carreras, Domingo, Natalie Cole, Vienna Symphony Orchestra, Vokoslav Sutej** (Erat 0630 146402/4). Nov 4.

The ideal follow-up to the Three Tenors World Tour, this star-driven album is also available in video format.

**MOZART: Idomeneo - Plácido Domingo, Cecilia Bartoli, Bryn Terfel, Thomas Hampson, Metropolitan Opera/Lexine** (DG447 737). Nov 11. An

all-star cast support Plácido Domingo's first recording of a Mozart opera.

**GABRIELI CONSORT: Gabrieli in San Rocco - Paul McCreesh** (DG 449 180). Nov 11. A stunning recreation on CD and video by these *Gramophone*-award winning artists of a great musical event in 17th century Venice. A feast for the ears and eyes.

**GIL SHARAK: Romances** (DG449 523). Nov 11. The brilliant young American violinist stars in a very popular programme of favourite classical melodies with huge crossover appeal.

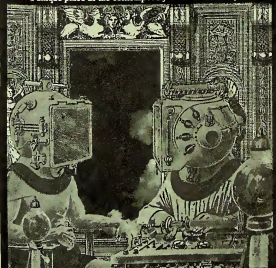
**KORNGOLD: Orchestral Works and Concertos** (Chandos CHAN 5508). Nov 11. The BBC Philharmonic and Matthias Bamert, with soloists Peter Dixon and Howard Shelley, show off the best work of this Austro-Hungarian/American composer who fled Europe for Hollywood in the Thirties.

**VERDI: Preludes, Overtures And Ballet Music - BBC Philharmonic, Sir Edward Downes** (Chandos CHAN 5510). Nov 11. This delightful music, often passed over in the opera house, is conducted by Britain's number one Verdi specialist.

**ARNOLD: Various - City Of London Sinfonia, Richard Hickox** (Chandos CHAN 5509). Nov 11. A collection of stylishly and lovingly played smaller orchestral pieces pays belated tribute to the 75-year-old composer.

**CHRISTMAS SONGS: Kiri to Kanawa, Roberto Alagna, Thomas Hampson** (EMI Classics 7243 5 56170). Nov 11. Three great voices, in solo, duet and trio, combine in a fabulous seasonal release of songs arranged by crossover conductor Jonathan Tunick.

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## AD FOCUS

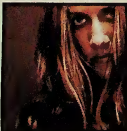
ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
HORACE ANDY Skyraking: The Best Of...	Melankolic/Virgin	September 23	TV	This first release on Massive Attack's new label will be advertised in the music and national press and backed by a mailout.
BIZARRE INC Surprise	Mercury	September 23	TV	There will be press ads in <i>The Face</i> , <i>Moscow</i> , <i>Record Mirror</i> and <i>Top Of The Pops</i> . The campaign also includes nationwide posters.
CATATONIA Way Beyond Blue	WEA	September 30	TV	The album will be advertised in <i>NME</i> , <i>Melody Maker</i> and <i>Select</i> and there will be nationwide posters. Displays will run with selected retailers.
SHEILA CHANDRA A BoneConeDrama	Real World	September 23	TV	This release will be advertised in the specialist press including <i>Folk Roots</i> .
SHERYL CROW Sheryl Crow	A&M	September 30	TV	This multimedia campaign includes posters and press and radio ads. TV advertising will run in November to support her UK tour.
COLIN TOWNS MASK ORCHESTRA Nowhere And Heaven	Provocateur	out now	TV	There will be radio advertising on Jazz FM and press ads are running in <i>Jazz UK</i> , <i>The Guardian</i> and <i>The Independent</i> . In-store support is planned by Virgin and HMV and there will be a mailout to the fanbase.
THE JON SPENCER BLUES EXPLOSION New I Got Worried	Mute	September 30	TV	Press ads will run in <i>NME</i> with Virgin. Select with HMV, <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Vox</i> and <i>The Independent</i> . Posters will run in key cities and there will be in-store support from multiples.
LET LOOSE Rollercoaster	Mercury	September 23	TV	There will be press ads in <i>Top Of The Pops</i> , <i>Live &amp; Kicking</i> and <i>The Sun</i> . Ads will run on selected ILR stations and there will be a mailout to fans.
NIRVANA From The Muddy Banks Of The Wishkah	MCA	September 30	TV	There will be press advertising in <i>Q</i> , <i>Select</i> , <i>Loaded</i> , <i>NME</i> , <i>Melody Maker</i> and <i>Kerrang!</i> . In-store displays will run with selected multiples and independents and there will be posters.
OCTOPUS From A To B	EMI	September 30	TV	The album will be released as two formats – one of which turns into a board game – and backed by posters, press ads and a mailout.
JOHN FARRISH/P J HARVEY Dance Hall At Lounge Point	Island	September 23	TV	JOHN FARRISH will run the music press. From today it will be on PolyGram listening posts and independents will stock limited editions.
JOSHUA REDMAN Freedom In The Groove	WEA	September 23	TV	There will be advertising in the specialist music press to support this release.
SHAMPD Girl Power	Food/EMI	September 23	TV	The album will be advertised in the music and teen press backed by posters in the London region. There will also be a mailout to the fanbase.
WEEZER Pinkerton	MCA	September 30	TV	Press ads will run in <i>Q</i> , <i>Select</i> , <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> and <i>Loaded</i> . There will be nationwide posters and retail displays.
FRANK ZAPPA Lather	Rykodisc	September 23	TV	Press ads in <i>Q</i> , <i>Mojo</i> , <i>Top</i> , <i>Melody Maker</i> , <i>Vox</i> and <i>Infectious</i> will be supported by web site competitions and a mailout to fans.
VARIOUS Biography	EMI	September 23	TV	The album will be nationally advertised on Channel Four and satellite stations and there will be press ads in music and lifestyle magazines.
VARIOUS Blaxploitation	Global TV	September 30	TV	Ads will run on Jazz FM and there will be press ads in <i>The Guardian</i> , <i>Time Out</i> , <i>Blues &amp; Soul</i> and specialist magazines.
VARIOUS 100% Drum & Bass	Telstar	September 23	TV	Ads will run nationally on Channel Four and regionally on ITV. There will be press and radio advertising and posters in London and Manchester.
VARIOUS In The Mix 96 Vol 3	Virgin	September 30	TV	There will be national Channel Four and ITV advertising and radio ads will run nationally on ILR stations.
VARIOUS Later Volume One	Island	out now	TV	This first album in the Later series will be extensively advertised in the music and national press. There will also be in-store support.
VARIOUS Mad For It	Telstar	out now	TV	Press ads will run in youth publications and there will be TV advertising on Channel Four and in selected ITV regions.
VARIOUS Moody Blues	PolyGram TV	September 23	TV	This release will be advertised regionally on ITV and nationally on BSkyB, UK Gold and VH-1.
VARIOUS No. 1 Acoustic Rock Album	PolyGram TV	September 30	TV	There will be TV advertising on Channel Four and selected ITV regions. Radio ads will run on Virgin 1215 and there will be further ads on BSkyB. This release will be regionally advertised on ITV.
VARIOUS Sax At The Movies	Virgin	September 30	TV	
VARIOUS Shine 5	PolyGram TV	September 23	TV	This latest release in the Shine series will be regionally advertised on ITV and nationally on Channel Four and satellite stations.
VARIOUS Top Of The Pops – The Cutting Edge	Sony TV/Columbia	out now	TV	The album will be nationally TV advertised on Channel Four and satellite stations and regionally on ITV. There will be press ads in <i>NME</i> , <i>Melody Maker</i> and <i>30 Minutes</i> and posters will run on the London Underground.
VARIOUS Up 4 It	Rumour Records	out now	TV	The album will be advertised on Kiss London and Manchester, Clyde, Forth, Tvy, Chiltern and Essex. There will also be press advertising.
VARIOUS Very Best Of The Pan Pipes	Telstar	September 30	TV	TV advertising will run on Channel Four daytime plus selected ITV regions. Radio ads will run on Capital and Melody.
VARIOUS Wipeout 2097 The Soundtrack	Virgin	September 30	TV	TV ads for the new Sony Playstation game start in October and will tag this album, which is being heavily promoted in the press and on posters.

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



**SHERYL CROW – SHERYL CROW**  
 Record label: A&M  
 Media agency: The Media Business  
 Media executive: Toni Williamson  
 Product manager: Ian Ashbridge  
 Creative concept: In-house  
 Sheryl Crow's first album sold 450,000 copies and A&M is targeting younger listeners as well as her fanbase with its marketing campaign for Crow's self-titled second release, due out next Monday. As well as ads in the *Sunday Times*, *Time Out*, *NME*, *FHM*, *Arena*, *Loaded* and *Q*, A&M plans to woo potential younger fans with ads in *Smash Hits*. In-store displays will run with Menzies, 150 independents and Virgin while window displays will run with Tower and Our Price. There will be BR and London Underground posters. Crow tours the UK in November and TV ads will begin then. There will also be radio ads on Virgin, Piccadilly, Clyde and Forth.

## WIPEOUT 2097 THE SOUNDTRACK

Record label: Virgin  
 Media agency: MCS  
 Media executive: Monica Breslin  
 Head of marketing: Danny Van Emden  
 Creative concept: Designers Republic  
 Launched to coincide with Psynosis' new Wipeout game for the Sony Playstation, Virgin's Wipeout 2097 The Soundtrack will be given a big marketing push which will include a nationwide promotional club tour. The album, featuring tracks by The Chemical Brothers, Orbital, Future Sound Of London, Fluke, Leftfield and Underworld, will be advertised in *The Guardian*, *Daily Star* and music titles. There will be nationwide Adshel sites plus posters on LUL. In-store displays will run with Andys, Virgin, Our Price and HMV while Tower and Menzies will run window displays. TV advertising for the game starts in October and will tag the soundtrack.

## COMPILATION



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## FRONTLINE

## BEHIND THE COUNTER

## ADRIAN BOND, Kays, Bristol

"The Kula Shaker album was doing massive business for us, closely followed by Jamiroquai. Kula Shaker have a great sound and good tunes, and although I was a bit dubious at the time of the pre-sales, I really could have done with a hundred more units. REM isn't doing as well now - the album's a bit dull and I think they hit their rich vein two albums ago. They've stuck to their guns, but they don't have the same mass appeal now. We sell a lot of dance music at the moment as it tends to be more interesting right now. Fantasia, Metalheadz and Alex Reece have all sold a lot, as have the swingbeat artists. Peter Andre took off massively, partly on the strength of the video rotation on The Box, and we'd have a massive order for the album. We're also waiting for the Prodigy album which the Impulse rep seemed to think was coming up, with a single in November. A Prodigy album for Christmas would be good for business."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

The Kula Shaker album was selling extremely well across the board with many retailers surprised by the enormity of its success. Fugees, Jamiroquai, Space and REM were all performing strongly, while the evergreen Alanis Morissette and Oasis continued to sell. The strongest singles were inevitably Fugees, Peter Andre and Deep Blue Something, with other strong performances from Ocean Colour Scene, The Bluetones and Placebo.

## PRE-RELEASE ENQUIRIES

Singles - Phil Collins, Dina Carroll, CJ Bonaldi, Abrams - Cardigans, Simply Red, Peter Andre, Skunk Anansie, Deep Blue Something, Nirvana, Daniel O'Donnell, Prodigy, Sheryl Crow, Phil Collins, Michael Jackson video

## ADDITIONAL FORMATS

REM limited edition boxed set with CD and book, two Placebo seven-inch singles, Kula Shaker limited edition Digipak with print, Fantasia Club Classics Volume 2 in a special plastic sleeve, DJ Shadow coloured LP sleeve

## IN-STORE

Windows - Kula Shaker, Jamiroquai, Jim Reeves, Iron Maiden, Belinda Carlisle, REM, Space, Moody Blues, Miles Davis, Top Of The Pops, In-store - The Best Dance Album In The World...Ever! Volume 8, Skunk Anansie, Dance Zone-Level 8, Mad For It, REM, Kula Shaker

## MULTIPLE CAMPAIGNS



Windows - Kula Shaker, Jim Reeves, Sony Nice Price campaign with three CDs for £20 or £8.99 each, In-store and press ads - Return Of Cult Fiction, Everything But The Girl, Norma Waterson, Essential Classics, Alternator, Sony Nice Price campaign; TV ads - Sony Nice Price campaign (Channel Four North and Anglia)



Singles - Dina Carroll, Phil Collins, Celine Dion, Sleeper, Lil Cool J, Real 2 Real, Everything But The Girl, Longpigs, Gabrielle, Album - Belinda Carlisle; In-store - Bluetones, Electronic, Apollo 400



In-store - Last Night Of The Proms, Mike Oldfield, Mercury Music Prize, Bryan Adams, Sony Essential Classics, Piano Moods, Summer Sizzlers, 101 Dalmations, Top Story pre-sale



Windows - Blue Note campaign, PolyGram Classics with three CDs for £20; In-store - Baroque Music label CDs for £9.99, Blue Note, PolyGram Classics; Discounted titles - The Dance Album, The Magic Flute, Chopin's Nocturnes, Astor Piazzolla; Label of the month - Sony Classical with CDs at £10.99

## ON THE ROAD

ALEC GREENHOUGH, RTM rep, S Yorks/Manchester  
"Business seems to be picking up in a lot of shops after a particularly quiet summer, so it's good to see a lot of big albums out like Kula Shaker, Suede, REM and Jamiroquai. The Kula Shaker album has been flying off this week and I'm pretty sure it's going to go in at one by a long way. On singles Fugees is still selling well, while the main thing for us this week is a mid-price campaign which is really going well. It's most of our back catalogue, but we're highlighting certain main titles like the Rocket from The Crypt album and The Charlatans. The Rocket from The Crypt single is still doing very well and Underworld never seems to stop selling. We've been selling in the X-Press 2 single and the Jon Spencer Blues Explosion album which is going especially well in the indie shops. Out next week is the House Of Pain single which is featured in a new Lucozade advert and Moby's new album which is a big change of direction."



Windows - October sale pre-awards, HMV Direct Catalogue, Nirvana, Weezer, Miles Davis; In-store - Celine Dion, Shine 6, The Beautiful South, Moody Blues, Shampoo, Alternator, Sheryl, Mad For It, 100% Drum 'n Bass



Single - Celine Dion; Albums - Belinda Carlisle, Let Loose, Shine 6; In-store and windows - Moby, Moody Blues, United Dance Designer Collection



In-store - Descendants, Morcheba, Sussed; Selecta listening posts - The Grims Tributes including The Posies, LT, The Meat Puppets, The Melvins and Octopus label compilation



Singles - Phil Collins; Album - Best Dance Album In The World...Ever! Volume 8; In-store - Celine Dion, Deep Blue Something, Belinda Carlisle, Moody Blues, Fugees



Singles - Julian Cope, Everything But The Girl, Gabrielle, Longpigs, Morcheba, Steeper; Albums - Gallon Drunk, Van Morrison, Pusherman, Soul For Real, Tangerine, Alternator, Angus De; In-store - Go Bananas mid-price campaign; Press ads - Let Loose



Single - Everything But The Girl; Windows - Iron Maiden, Soundgarden, Space, Shampoo, Gavin Bryars; In-store - Warners sale; Press ads - Miles Davis, CMA Awards, Belinda Carlisle, jazz label of the month, Country Music Hall of Fame, singles sale; In-store - Warners sale; Press ads - Miles Davis, CMA Awards.



Meaplay singles - Fluffy, Morcheba; Essential album - Communique; In-store - three for £20 mid-price campaign; Press ads - Everything But The Girl, Longpigs, Miles Davis, Boo Radleys, Jamiroquai, Steely Dan, Fat Boy Slim, Colin Towns, Kate and Anna McGarrigle, United Dance, Deep Blue Something, D Decade, DJ Culture, Music's Baraca, Hip Hop Label, Fantasia Club 3



Singles - Gabrielle, Celine Dion, Album - Belinda Carlisle; In-store - Moody Blues, Let Loose, Miles Davis; Windows - Belinda Carlisle, Miles Davis, Shine 6

## TELEVISION

Windows - Shine 6; Singles - Celine Dion, Phil Collins; In-store - PolyGram/EMI promotion CDs for £8.99 each, Virgin promotion, REM, 101 Dalmations

The above information, compiled by Music Week on Thursdays, is based on contributions from Andy's Records (Calchester), CASH (Glasgow), Fopp (Glasgow), HMV (Guldford), Kays (Bristol), Kirby Records (Kirby), Music Junction (Brewley Hill), Our Price (Polestone), Tower (Piccadilly), Tracks (Ashbourne) and Virgin (Plymouth). If you would like to contribute, fax Johnny Law at Music Week on 0711-401 8035.

## EXPOSURE

## TELEVISION

## 28.9.96

Wow! featuring Babylon Zoo, ITV: 8:25-11 am  
Girl Bands Weekend; featuring pop, indie, grunge and R&B artists, MTV  
Guitar Legends Weekend, featuring Bobbie Cray, Albert King, Brian Thompson, Robbie Robertson, Ritchie May and Steve Cropper, Vicks off, VH-1: 7-8 pm

## 29.9.96

Leaving Home: Simon Rattle presents a seven-part history of 20th Century orchestral music, Channel Four: 9-10 pm

## 1.10.96

Past, Present And Future featuring the Red

Hot Chili Peppers, MTV: 8:30-9 pm

## 3.10.96

Unplugged - Seal, MTV: 7-8 pm  
Ten Of The Best with Madness: their video selection includes David Bowie, U2 and Soundgarden, VH-1: 8-10 pm  
Not Fade Away with Timmy Mallett's archive video choices, ITV: 12:30-1:30 am

## 4.10.96

Madness - Body Of Work: a compilation of the super's performances, MTV: 8-9 pm  
The Bridge: a Crowded House live special, VH-1: 8-9:30 pm

## 28.9.96

Who's Who: Roger Daltrey concludes the two-part look at the career of The Who, Radio Two: 5:05-6 pm  
Fairground Attraction live, Glastonbury 1989, Radio Two: 6:03-7 pm

## 29.9.96

Essential Mix Live, from Nottingham, Sonic at Essence with Pete Tong, Radio One: 2-4 am  
Rock Wives And Girlfriends: documentary with contributions from Angie Bowie, Victoria McGowan, Patsy Kensit, Rachel Hunter and Tina Turner, Radio One: 7-8 pm

## RADIO

## 30.9.96

In Concert: Radiohead, from T In The Park, Glasgow, Radio One: 9-10 pm  
Mark Radcliffe with Gallon Drunk in session, Radio One: 10-12 pm  
2.10.96  
Mark Radcliffe with the Jon Spencer Blues Explosion in session, Radio One: 10-12 pm  
3.10.96  
Evening Session: On Campus, Glasgow with performances from Cast and The Superstrats, Radio One: 7-10 pm  
The Country Music Awards: live from Nashville, Radio One: 1 am

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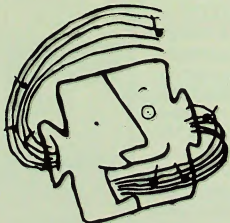
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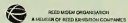
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# DOOLEY'S DIARY

Remember where you heard it: Thursday's Camden Crawl II was a top idea for showcasing the cream of UK indie talent, but the Tiger gig at least was seriously oversubscribed, with many, including *The Times* reporter, stranded outside. Perhaps this is what prompted one major label PR to bemoan, "They've sold too many tickets - I hate gigs that are full of punters" ...John Reid's new charges Easy must be worth investigating judging by how keen he is to get to their Canary Wharf showcase on Wednesday. The Elton John manager isn't due back from New York until an hour before the band are due on stage but, to make sure he'll be there on time, he has lined up a helicopter to transport him from Heathrow to Docklands where a "limo bike" will motor him to the venue tout de suite. Let's hope the lift isn't out of order...Watch out for a sound announcement about Oxford this week... Not sure those labels with acts on TOTP a week ago can have been too enamoured with host Dennis Pennis and his sarky introductions. Among the victims were Skunk Anansie - "That's an apt name, because they're black and white - and their music stinks!" No-one likes a smart-arse...Anyone who watched Manchester United's



And you thought net surfers were only sad spotty boys with snoraks. Not a bit of it. Wendy Holland struck gold when she won an on-line competition organised to celebrate the first birthday of *The Raft*, Virgin Records' internet site. Wendy collected her prize of a personalised Chemical Brothers Exit Planet Dust album award when she visited Virgin's cyber cafe last week.

European Champions League defeat at the hands of Juventus a week ago may have heard a bunch of rowdy fans interrupting an interview with England manager Glenn Hoddle with chants of "United! United!". Turns out it wasn't a bunch of hooligans, just HMV's Wilf Walsh and David Pryde who had taken a trip to Turin to see the big match... Despite all the current fuss about Oasis they still have a long way to go to catch up The Beatles. While a guitar signed by them attracted a bid for £400 at a Sotheby's auction last Wednesday, a scrap of paper containing Lennon's handwritten lyrics for Being For The Benefit Of Mr Kite pulled in a staggering £59,000...Still, at least Oasis prove to be the masters of mounting up the column inches. Car trade paper *Auto Express* recently did a feature on Noel Gallagher, despite the small fact Noel can't drive...Ocean Colour Scene, meanwhile, expressed their support for the aforementioned Mancunians with a cry of "Oasis live forever!" at the start of their Top Of The Pops Wembley Arena performance last Friday...And the word from the States is that MTV

will now be showing that Unplugged, on November 7...BMG proved it meant business when it beat off around 50 other companies to take first prize in the Institute of Directors' Strategic Challenge, a sort of Challenge Annaka for executives...Michael Hutchence, Dave Dee and Lord Montague were among 250 people visiting the preview night of the Icon Art Exhibition at the Art Connoisseur Gallery, London, featuring paintings and art constructions of the likes of Jimi Hendrix and The Beatles. Sales of the paintings have so far raised around £12,000 for the Nordoff-Robbins Music Therapy Centre with more expected...AveX UK's head of promotions and A&R executive Jeff Chgwin celebrates



Those of you who think the cover shot of Silva Screen's new album of cool themes to cool TV shows, *Cult Files*, looks strangely familiar may be on to something. That moody gaze and steely glare are modelled on none other than the label's managing director Reynold da Silva. And in case you get the wrong idea, he has no plans to lay Mr Tony Blair and take those demon eyes of his into politics.

25 years in the record industry this month...HMV, in conjunction with Nordoff-Robbins, is staging an It's A Knockout tournament this Sunday (September 29) in Battersea Park, London. Teams from HMV, Virgin Records, VCI and PolyGram are already confirmed for the event. If you want to put in a team or donate prizes ring Kelly Mulcahy at HMV on 0171-432 2177...Finally, get your helmets at the ready for the next MW Go Kart Challenge, on October 24. For details, call Matthew Tyrrell on 0171-921 5926.....

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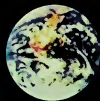
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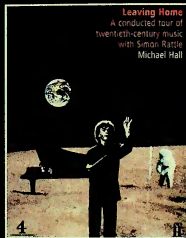
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